

VIKRAMORVAŚĪYAM

विक्रमोर्वशीयम्

Edited by

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with a foreword by

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THE
VIKRAMORVAŚĪYA
OF
KĀLIDĀSA

Edited with an Exhaustive Introduction, a complete translation into English, a Summary and Critical Appreciation, Act by Act, Notes (grammatical, mythological, explanatory and critical) with parallel citations from Sanskrit Literature, and Appendices.

By

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LIST OF ABBREVIATIONS

A. Rām. Adhyātma Rāmāyaṇa.	M. M. Mālatīmādhava.
Ait Br. or ऐत.ब्रा. Aitareya Brāhmaṇa.	Mṛt or मृच्छ. Mṛtchakatika.
Amara or अमर. Amarakośa.	Manu. Manusmṛti.
B. D. S. Baudhāyan Dharma-sūtra.	Malli. Mallinātha.
B. G. Bhagavadgītā.	Mud. Mudrārākṣasa.
Bhatti. Bhattikāvya.	Megh. Meghadūta.
बुद्ध. Buddhacarita.	N. S. Nāṭyaśāstra.
Bhāg. P. Bhāgawata Purāṇa.	Niti. Nītiśataka.
Bhā. Bhāminīvilāsa.	Pān. Paṇini's Aṣṭadhāyī.
D. R. Daśarūpaka.	Pt. Pancatantra.
Daśa or Dk. Daśakumāracarita.	P. Purāṇa.
K. P. Kāvya-prakaśa.	R. G. Rasagangādhara.
Kāt. or काट्य. Kāṭyavama.	Ragh. Raghuvaṃśa.
काव्या. Kāvya-darśa.	Rv. Rigveda.
का. सू. Kāmasūtra.	Rām. Vālmiki's Rāmāyaṇa.
Kā. Kādambārī.	Śāk. Abhijnānaśākuntala.
Ku or Kumār. Kumārasam-bhava.	S. D. Sāhityadarpaṇa.
Mbh. Mahābhārata.	Sid. K. Siddhānta Kaumudī.
Mālv. or Mv. or माल. Mālavikā-gnimitra.	Śiś. Śiśupālavadha.
	Tait. Taittiriya Upaniṣad.
	U. or Uttar. Uttararāmacarita.
	Vik. Vikramorvaśya.
	याज्ञ. Yājñavalkya-smṛti.

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PREFACE

In an epoch of 'apologies I can be spared offering a specific one for bringing out a new edition of the Vikramorvaśīyam. The literary excellences of the play have blinded most editors to its dramatic merits. The play is not a mere reproduction of the traditional story with some artistic embellishments. Kālidāsa has a positive message to convey through his own presentation. It is to the study of that noble message that I particularly essayed myself; and I willingly submit to the readers' estimation of my success in the attempt.

The Introduction deals with various problems connected with Kālidāsa and his drama. For the convenience of students the Prākṛta is relegated to brackets. In the preparation of the Notes no pains have been spared to make them as useful to the reader, as possible. Explanations unravel the poet's meaning and elucidate his art. Numerous quotations are supplied for further illumination. The figures in top-brackets on each page of the Notes give the last verse and speech number on that page. The appendices are specially compiled for the benefit of the students reading for the First Year Examination in Arts of the Bombay University.

The labours of my predecessors in the field have been fully utilized in the preparation of this edition; and to them I am deeply indebted. No individual acknowledgements are made; for, after all, thought is not the property of a single individual.

My sincere thanks are due to Mr. G. M. Joshi & Prof. V. M. Joshi for their constant encouragement and help in the preparation of this edition. My colleague Prof. R. S. Walimbe was kind enough to read the mss. of the Introduction and to make some useful suggestions. I am deeply indebted to my teacher Dr. R. N. Dandekar for having conceded to write a foreword to the edition. My sincere thanks are also due to Mr. M. J. Shahani & Mr. Y. G. Vaze who have helped me in the publication of this book.

I am a little uncertain of whatever shortcomings there may be in the work. I solicit from my readers all suggestions for improvement.

*Sir Parashurambhau College,
Poona 2.*

R. N. GAIDHANI

FOREWORD

My friend, Professor R. N. Gaidhani, has asked me to write a foreword to his new edition of the *Vikramorvasīya*. Though personally I am of the opinion that no foreword is necessary for a book like this, it is with great pleasure that I have agreed to write one to this book. And this for two reasons : firstly, because I want to take the credit of formally introducing, to the world of Sanskritists, a young scholar of great promise ; and secondly, because I find that, among the several editions of this play which I have so far seen, Professor Gaidhani's comes nearer to my own idea of how a Sanskrit drama should be edited. A critical study of a Sanskrit drama may be said to comprise, firstly, its study as a piece of dramatic art, secondly, its study as a piece of literary art, and thirdly, its study as a source of the cultural history of India. Predominance must, however, be always given to its study as a piece of dramatic art. The editor of a classical drama should, in my opinion, critically analyse the different acts in the drama, and draw the pointed attention of the readers to the various sources of dramatic interest, which the dramatist has exploited. This he should do both from the point of view of Sanskrit dramatic technique, such as is laid down, in great detail, in works like the *Nāṭyaśāstra* of Bharata and the *Daśarūpaka* of Dhanañjaya – for it must not be forgotten that a Sanskrit dramatist is governed, to a great extent, and quite naturally, by that technique as well as from the point of view of the so-called universal principles of dramatic criticism. For instance, besides dealing with the different *sandhis*, together with their *arthaprakṛtis* and *kāryāvasthās*, the editor must clearly bring out the main conflict in the drama—for, is conflict not the soul of drama ? Assuming that the fulfilment of love of Purūravas and Urvaśī is the *denouement* of the *Vikramorvasīya*, we notice that there is, in the play, a threefold conflict : There is, first of all, the conflict between the sentiment of love shared by the two lovers, on the one hand, and, on the other, the circumstances, which, on account of the essential difference in status of the hero and the heroine, are altogether unfavourable. Purūravas is a *human* king, while Urvaśī is a *divine* damsel, and their union appears, on the very face of it, quite unattainable¹. This conflict is resolved when, as the result of Bharata's curse, Urvaśī is divested of her divine rank, and Mahendra allows her to live with Purūravas—albeit on certain condition². Then, there is the conflict created by the antagonism on the part of the Queen, Auśinārī Kāśirājaputrī³, which, too, is eventually resolved through her repentance.⁴ Under the pretext of the

1. Act I, 80.
2. Act III, 12.
3. Act II, 168 ; 170.
4. Act III, 15.

priyānuprasādāna vrata, the Queen not only withdraws her opposition to the union of her lord with the divine nymph, but also seems to bless it.⁵ Even after the end of this two-fold conflict in the drama, the poet has introduced a third conflict, which may generally be said to be a conflict between man and destiny⁶—a theme which is a great favourite with Sanskrit dramatists.

Similarly, I expect the editor of the *Vikramorvasīya* to estimate properly the character of Purūravas, as represented in the various acts, critically appreciating the many suggestions of the poet. In the first act for instance, we see two aspects of the character of Purūravas—Purūravas, as a confident and valiant, but a modest hero, who vanquishes the demon Keśin, and Purūravas as a charming and chivalrous lover, who reacts, in the most natural manner, to Urvaśī's divine beauty. If the first aspect makes him awe-inspiring, the second makes him attractive. It may be suggested that Purūravas inherited these two aspects of his personality from his divine grand-fathers—from Sūrya and Chandra⁷, respectively. It is further not unlikely that this two-fold personality of the hero is emphasised, by the poet, through the frequent use, with reference to Purūravas, of the two words: *vikrama* and *candra*⁸. And again, is it too much to assume that, by means of these two words, *vikrama* and *candra*, so constantly used in the first act, Kālidāsa wanted to remind the audience of his patron, Candra Gupta II, Vikramāditya?

5. Act III, 100. It may be pointed out, in this connection, that the Queen cannot, at all, be blamed for disregarding the prostrations of Purūravas, in the second act (II, 170). On the contrary, it is degrading on the part of the king that he should think of taking advantage of that situation as an excuse for his growing indifference towards the Queen (II 174). As a matter of fact, there is, in the second act, a distinct fall in Purūravas's character. We begin to lose our sympathy and respect for him. Apart from indicating the end of the conflict, the *priyānuprasādāna vrata* episode seems to have been introduced also with a view to white-washing the character of Purūravas. It is further clear that Kālidāsa wanted to present the Queen as the ideal of a Hindu wife, who sacrifices her own happiness for the sake of the happiness of her lord (III 104). One, however, wonders whether this action, on the part of the Queen, was not, after all, as Vidūśaka shrewdly observes, just making virtue of necessity (III, 103).

6. Act IV, 11.

7. Act IV, st. 19.

8. Act I, 64; 68 and Act I, 16; 33; 42; 48.

Another thing, which I expect to find in a critical edition of the *Vikramorvasīya*, is an adequate evaluation of the main theme of the drama, namely, love. Kālidāsa has treated this theme in all his three plays—but in its different aspects. In the *Mālavikāgnimitra* he delineates love, which, as a flippant and sensuous passion, *vulgarises*; in the *Vikramorvasīya*, love, which as a lyrical but explosive emotion, *distracts* and *infatuates*; and in the *Sākuntala*, love, which, on account of purification through suffering, *ennobles* and *elevates*.

In Kālidāsan studies, a question is often mooted: Is Kālidāsa a lyricist first and dramatist afterwards, or *vice versa*? This question becomes particularly relevant so far as the *Vikramorvasīya*, which contains many beautiful lyrics of passion and nature, is concerned. The editor of the *Vikramorvasīya* must, therefore, also tackle this point in all its aspects. Again, attention ought to be drawn to the significance, from the point of view of the cultural history of ancient India, of Sanskrit drama in general and of the *Vikramorvasīya* in particular. Ancient Indian culture is often represented—or, rather, misrepresented—as having been too one-sided—as a culture characterised by magic, austerity, and the begging bowl. The study of Sanskrit drama, in its proper historical perspective, would serve as an efficient corrective to this much too partial a picture.

I have, here, suggested only a few stray points, a thorough discussion of which, must, in my opinion, find place in every critical study of the *Vikramorvasīya*. And I am glad to say that Professor Gaidhani has made quite a laudable attempt in this direction. In this connection, I should like to make a special mention of the critical analysis of each act given by him in the Notes. In his notes, Professor Gaidhani has fully discussed several other points of dramatic and exegetical interest. The text of the drama is, on the whole, carefully printed, though I cannot approve of the Editor's method of relegating the original Prakrit passages to brackets. In his introductory essay, Professor Gaidhani deals with several problems relating to the life and art of Kālidāsa. And, though I cannot say that I agree with all his conclusions, his treatment may be said to be generally sound. It is, therefore, with no little confidence that I commend this edition to all those for whom it is intended.

Fergusson College, }
Poona 4.

R. N. Dandekar

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DRAMATIS PERSONAE

MALES

- सूत्रधारः — The stage-manager.
पारिपाश्विकः — An actor assistant to the Sūtradhāra.
पुरुरवस् — King of Pratiṣṭhāna, the Hero of the play.
माणवकः — The Vidūṣaka, the confidant of the King.
चित्ररथः — King of the Gandharvas.
वैतालिकौ — The two royal bards.
कञ्चुकी — The chamberlain.
पल्लवः }
गालवः } Two disciples of sage Bharata.
आयुस् — The son of Purūravas and Urvaśī.
नारदः — A divine sage, son of Brahmā.

FEMALES

- उर्वशी — A heavenly nymph, the Heroine of the play.
चित्रलेखा — Another nymph, a close friend of Urvaśī.
सहजान्या, रम्भा, }
मेनका, अप्सरसः } Other nymphs, companions of Urvaśī.
देवी — The queen of Purūravas, and daughter of the king of Kāśī.
निपुणिका — A maid of the queen.
तापसी — A female ascetic in the hermitage of Cyavana; named Satyavatī.
किराती — A female attendant of the king.
परिजनः — Maid-servants of the queen.

Other Characters Mentioned

- इन्द्र — The king of the gods, and lord of heaven.
केशिन् — A demon.
भरत — A sage, the celebrated author of the Nāṭyaśāstra.
ऋषभ — A holy sage.

INTRODUCTION

I THE AUTHOR

1. *His Immortal Fame :*

‘ The Poet who on earth has made us heirs
Of truth and pure delight, by heavenly lays.’

The author of the *Vikramorvaśīya* is Mahākavi Kālidāsa, the dearest Son of Memory and the greatest Heir of Fame. He is immortalised by his another drama, the *Abhijnānaśākuntala*, a work for all times and climes. In the world of Sanskrit Literature he is hailed as the King of Kavis, ever since he wrote his *Śākuntala*. Every successor of his has most willingly paid him a rich tribute of praise and he is rightly described as the prince amongst poets and dramatists. Critics and scholars have ever held him in the highest esteem and a number of eulogistic stanzas are current in the world of Sanskrit Scholarship, that sing the glory of the poetic muse of this immortal bard of Saraswatī. Jayadeva confers upon him the honourable title of कविकुलगुरु since he is the Grace of the Muse of poetry. ‘भासो हासः कविकुलगुरुः कालिदासो विलासः ।’ Rajaśekhara, the great aesthetician, declares that Kālidāsa is unsurpassed in the delineation of love and sweetness of his diction.

एकोऽपि जीयते हन्त कालिदासो न केनचित् ।

शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु ॥

Bāṛ., the father of Kādambarī, pays a glowing tribute to the melodious utterances of our poet.

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।

प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

The great scholar-critic Mallinātha goes rhapsodious over the poetry of Kālidāsa and claims him to be the Goddess Saraswatī Herself.

कालिदासगिरां सारं कालिदासः सरस्वती ।

चतुर्मुखोऽथवा साक्षाद्विदुर्नान्ये तु मादृशाः ॥

One anonymous scholar declares that Kālidāsa is unrivalled as a poet in the history of Sanskrit literature.

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाविष्ठितकालिदासा ।

अद्यापि तत्तुल्यकवेरभावादानामिका सार्थवती बभूव ॥

Countless generations of his countrymen have held him dear to their hearts for the last twenty centuries. He is ever hailed as the true interpreter of life, who sounded the depths of life and learned the divinity of human love, who brought home to them the rich exuberance of Nature and who touched the chords of human heart in communion with Nature. Aurobindo Ghosh, the greatest living philosopher of India, aptly sums up, 'Vālmiki, Vyāsa and Kālidāsa are the essence of the history of ancient India.' Kālidāsa is the true representative of Indian Culture, of the sense and sensibility of India of her great days.

When the West became aware of Sanskrit learning in modern times, Kālidāsa had conquered new dominions for his fame. Sir William Jones, the first translator of Śākuntala, went into raptures over it and hailed its author, Mahākavi Kālidāsa, as the 'Shakespeare of India.' Eversince every lover of learning in every country in the West, has showered unstinted praise upon this greatest poet of India. The great Indologist, Sir Monier Williams, wrote in appreciation of the Śākuntala, "No composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, the delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings—in short, more entitles him to the rank as the 'Shakespeare of India'". The French savant Prof. Sylvain Lévi attests: 'The name of Kālidāsa overtops Indian poetry, and sums it up brilliantly. Alone among the disciples of Saraswati he has been lucky to produce a masterpiece thoroughly classical, indeed, in which India is admired and humanity recognises itself.'

Goethe, the famous German poet and the greatest literary figure in Europe after Shakespeare, was enraptured to read a

German translation of the Śākuntala and he uttered spontaneously the famous tribute to that drama :

“ Would'st thou the young year's blossoms
and the fruits of its decline,
And all by which the soul is charmed,
enraptured, feasted and fed;
Would'st thou the earth and heaven itself
in one sole name combine ?
I name thee, O Śākuntalā, and all
at once is said.”

It is indeed the acme of glory for the poet. No tribute could be as glowing as it is spontaneous and as significant as it is short. Kālidāsa's name is immortalised.

‘ No marble nor gilded monuments
Of princes shall outlive this powerful rhyme.’

2. *Legend of Life :*

Yes, his name is immortalised, but the name only. Beyond his name we know nothing about our dear poet. He has left us no reliable record of his life beyond the precious heritage of his works. No antique Boswel has stuck to him to turn him inside out. But where sober History fails us, her elder sister Fable greets us with rich robes. The studied silence of the poet about his own life in his works coupled with the great popularity that he has ever enjoyed have given birth to a number of fables and legends about him. Their tantalizing mass entertains the reader but bewilders the student.

Tradition makes him a Brahmin's child, left as an orphan at the age of six months and thereafter brought up by a cowherd. He had no schooling but a handsome form and winsome manners. The princess of his country was a bluestocking who dismissed every suitor in the vanity of her learning. The minister of the king also had the misfortune of the refusal at her hand. He planned a cruel revenge. He enticed the fair-looking cowboy-disguised him as a learned doctor with a group of distinguished disciples and introduced him as a suitor to the princess. She was charmed by his handsomeness and was defeated by his learned disciples, while the disguised doctor observed a commanding silence. The marriage was settled and duly celebrated. Soon

the princess discovered her deception. But the proud lady yielded not to despair. She advised her lord to win the grace of the goddess Kālī by unswerving devotion. He did accordingly and he was favoured with scholarship and poetry by the deity. Thenceforth, in gratitude, he assumed the name Kālidāsa.

On his return, the anxious princess asked : 'अस्ति कश्चिद्वागर्थः।' (Is there any attainment of the power of speech and thought ? , In reply, sweet and sublime poetry flowed from his lips. With each word of the question, he began his three well-known works, viz. कुमारसंभव, मेघदूत and रघुवंश respectively. Thereafter his muse produced many other works which rendered him famous as a poet and dramatist of all times and climes.

Another fanciful legend continues the thread. Since that time Kālidāsa swore to treat the princess as his spiritual Guru; But this was more than she had bargained for; and in that desperate mood, the enraged princess cursed him to meet his death at the hands of a woman whom he would love. Thereafter his life took a new turn. He spent most of his time in the company of courtesans. Once he went to Sinhaladvīpa to his friend King Kumāradāsa, the author of Jānakīharṇa. At night he lodged at the house of a courtesan of his love and there he saw a line written on the wall—'कमले कमलोत्पत्तिः श्रूयते न तु दृश्यते।' and he added below it : 'बाले तव सुखाम्भोजात्कथमिन्दीवरद्वयम्।' Now it so happened that the first line was a riddle set forth by the king who offered a rich reward for its solution. The courtesan was delighted at its solution and quite covetous of the reward she killed Kālidāsa, the likely rival for the reward. In the royal court she recited the whole stanza and received the reward. But the king suspected her credit and demanded the truth on pain of death. The embarrassed lady confessed her guilt. The king mourned the tragic end of his dear friend and gave him a state cremation.

The Bhojaprabandha of the poet Ballāḷa (c. 16th c. A. D.) contains some entertaining legends about Kālidāsa. He makes Kālidāsa a contemporary of Bhāravi, Bhavabhūti and Dandin, and describes their jealousies and rivalries. But the work is historically worthless, as these poets are proved to have flourished in different centuries. The legends, however, show the high esteem in which Kālidāsa was held by the scholarly world in

India, and they also show a true instinct in the belief that genius seeks genius, and is rarely isolated.

The same instinctive belief connects Kālidāsa with king Vikramāditya of Ujjayinī and the literary figures of his court. Kālidāsa is hailed as one of the 'Nine Gems' at the latter's court.

धन्वन्तरिः क्षपणकोऽमरसिंहशङ्कुवेतालभट्टवटकपर्पराकालिदासाः ।

ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

Though the theory of Nine Gems may be discarded as un-historical, still the alleged connection between king Vikramāditya and Kālidāsa is provable from his works.

3. *Birth-Place :*

The question of his birth-place or the centre of his activities is practically insoluble, Bengal, Kāsmīra, Malwā and Vidarbha each claiming him as their own. But Kālidāsa shows unmistakable partiality for the city of Ujjain and the surrounding country; and if he was not born there, he must have spent most of his days in the city. He describes the country as: 'The fairest portion of celestial birth, of Indra's paradise transferred to earth.' In the Meghadūta he makes the cloud betake itself to a circuitous path only for the purpose of showing to it the towns and villages, streams and rivers, hills and hillocks of Mālwā and especially the city of Ujjayinī to which alone he devotes thirteen stanzas. There is not the least doubt that for some reason or other he loved this ancient and memorable city.

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तरस्यां

सौधोत्सङ्गप्रणयिविमुखो मा स्म भूरुजयिन्याः ।

विद्युद्दामस्फुरितचकितैर्यत्र पौराङ्गनानां

लोलायाङ्गैर्यदि न रमसे लोचनैर्वाञ्छितोसि ॥ Megh. 27.

His special reference to the temple of Skanda at Devagiri has given rise to the belief that he was born at Devagiri and was educated at the Academy in Ujjayinī. This land of his nurture was to him 'a spot of earth, supremely best, a dearer, sweeter spot than all the rest.'

4. *The date :*

The date of Kālidāsa is still the unsolved riddle in Indian

History. However there is a consensus of opinion over the major and minor limits beyond which he should not be placed. The Aihole Inscription of Pulakeśin II (c. 634 A.D.) refers to Kālidāsa. (cf. स विजयतां रावेकीर्तिः कविताश्रितकालिदासभारवेकीर्तिः॥) Bāṇa, the poet laureate of Emperor Śrī Harṣa (A.D. 606–650 A.D.) in the introduction of his हर्षचरित richly compliments Kālidāsa for his sweet diction. So the lower limit is fixed as the sixth century A. D.

The upper limit is furnished by the Mālavikāgnimitra which depicts the love-affair of Agnimitra, the son of Puṣyamitra, the founder of the Śuṅga dynasty, whose rule ended about 148 B. C. The insistent tradition and the evidence of his works connect Kālidāsa with a King Vikramāditya of Ujjayinī. The title of our drama is significant in this respect. Neither the use of the word विक्रम in the sense of valour is common in the language, nor is it the name of the hero Purūras. But the title becomes explicable when we understand it as a covert compliment to the poet's patron, King Vikramāditya. This view is confirmed by the fact that in the drama itself, the poet has significantly introduced couched compliments to Vikrama. (cf. अनुत्तेकः खलु विक्रमालङ्कारः; विक्रममहिम्ना वर्धते भवान्।)

Fierce controversy rages over the identification of this Vikramāditya with a king of his namesake in Indian History. Dr. Hoernle, Prof. Maxmüller, Pathak and others identify him with King Yaśodharman of Mālwā, who inflicted a crushing defeat on the Hūṇas led by Mihiragula in the battle of Kārūra (c. 528 A.D.) cf. तत्र हूणावरुधानां भर्तुषु व्यक्तविक्रमम्। कपोलपाटलादेशि बभूव रघुचेष्टितम्॥ Ragh. IV. 68. But this view is disproved by the discovery of the Mandsore Inscription (A.D. 472) which bears a close resemblance to some verses in the Meghadūta.

The most popular theory of the Gupta Age, championed by Drs. Keith, Smith and others, identifies king Vikramāditya with Candragupta II (c. 380–413 A. D.). He conquered Mālwā and ruled at Ujjain as the western capital of the Gupta empire. He styles himself as Vikramāditya. Punning references are suspected in Kālidāsa's works to समुद्रगुप्त (cf. आसमुद्रक्षितीशानाम्। Ragh. I. 5.) to कुमारगुप्त in the title of Kumārasambhava which was composed to celebrate the latter's birth. The conquests of Raghu

closely follow the route of Samudragupta's Digvijaya in connection with his *Aśvamedha*, as described in the Allahabad Pillar Inscription. Raghū's defeat of the Hūṇas in their own land of the Oxus valley (विनीताध्वमास्तस्य बद्धुतीरविचेष्टनैः । दुधुर्बुर्वाजिनः स्फुट्यल्लङ्घ-
कुङ्कुमकेसरान् ॥ Ragh. IV. 67) refers to the conquest of Bactria by Candragupta II. The Hūṇas had not settled on the Oxus before 100 A.D. The literary tradition that the Prakrit poem *Setubandha* was written by Kālidāsa at the request of king Pravarasena Vākātaka, at whose court he was posted as an ambassador and where also he wrote the *Meghadūta*, a message of love and hope to his beloved at home.

The Gupta age is described as the Golden Age in Indian History. It was characterised by general prosperity, high patronage to learning and a revival of Brahmanical culture. The works of Kālidāsa reflect a very calm and prosperous state of things. The life of luxury, pursuit of art and literature and the social and economic greatness of a people marked the benevolent rule of the Guptas. Their religious toleration is borne out by the works of Kālidāsa. The Purāṇas were redacted during this period and Kālidāsa is obliged to one of them for the plot of *Vikramorvaśīya* viz. the *Matsya Purāṇa*. He evinces a deep study of the *Kāmasūtras* of Vātsyāyana who is to be placed in the third century A. D. On sculptural grounds also the poet is to be placed in the fourth century A. D.

Aśvaghōṣa, the great Buddhist scholar-poet of the 1st century A.D. is said to have preceded Kālidāsa, and to him Kālidāsa is obliged for many ideas. There is shown to be a verbal similarity in the description of ladies hurrying to see Prince Siddhartha as he moves out to the park (बुद्धचरित.), and a similar description at the time of the entry of Prince Aja and Indumati into Kuṇḍinaṣura (Raghū.). Again imitation by Kālidāsa is claimed in एकातपलं जगतः प्रभुत्वं नवं वयः कान्तमिदं वपुश्च । Ragh. II 47. नीचैर्यास्यत्युपाजि-
गमिषोर्देवपूर्वं गिरिं ते । Megh. 42. and आदित्यपूर्वं विपुलं कुलं ते नवं वयो दीप्तमिदं
वपुश्च । बुद्ध० But the question of debt of one or the other is set at rest by the fact that in his *Buddhacarita* *Aśvaghōṣa* derisively flings a hit at the incident described in the *Kumārasambhava* of Kālidāsa. cf. शैलेन्द्रपुत्रीं प्रति येन विद्धो देवोऽपि शम्भुश्चलितो बभूव । न चिन्तयत्येष
तमेव वाणं किं स्यादचित्तो न शरः स एषः ॥ बुद्ध० Again *Aśvaghōṣa* had in mind

Kālidāsa's lines : जडीकृतस्यम्बकवीक्षणेन वज्रं मुमुक्षन्निव वज्रपाणिः । Ragh. II 42, when he wrote : तस्तम्भ बाहुः सगदस्ततोऽस्य पुरन्दरस्येव पुरा सवज्रः । बुद्ध०

This proves that Aśvaghoṣa knew the works of Kālidāsa who is therefore to be placed before the 1st century A. D.

We have noted above the tradition associating Kālidāsa with king Vikramāditya of Ujjain, who founded the Vikrama Era of 57 B. C. and who is described as Śakāri. The Jain Kālakācārya Kathānaka records that at the instigation of that Jain monk the Śakas invaded Ujjain and overthrew the dynasty of Gardabhilla. This Gardabhilla was styled Mahendrāditya. Some years afterwards his son Vikramāditya repelled the invaders and re-established the throne of his ancestors. The play Vikramorvaśīya gains in significance on this historical background. It was composed to celebrate this great valorous feat of king Vikramāditya. Urvaśī is the city of Ujjayinī ruled over by his father Mahendrāditya. She was abducted i. e. conquered by Keśin demon i. e. the chief of the bearded Śakas. The city was laid waste and desolate like Urvaśī transformed into a creeper. Prince Vikramāditya regained the capital with his prowess capable of obliging even his father Mahendra (cf. महेंद्रोपकारपर्याप्तं विक्रममहिम्ना वर्धते भवान् ।). The latter conferred the throne upon the prince and himself retired into forest. To commemorate this great victory, Vikrama founded an era in the name of the confederacy of the Mālwa of whom he became the chief. His name was later on perpetuated by calling the era after him. This Vikramāditya was a great patron of learning and letters, and a protagonist of Brahmanical culture. In his reign national greatness and prosperity were recovered. At this time and place there was a great quickening of human mind, an artistic impulse creating works that cannot perish.

The Meghadūta refers to Vidiśā as the far-famed Imperial City— (तेषां दिक्षु प्राथेयविदिशालक्षणां राजधानीम् । 24). History tells us that Vidiśā was an Imperial City only during the Śunga period; thereafter it fell in ruins and during the Gupta period it had been superseded by Bhilsā. Had Kālidāsa lived in the Gupta times, he could not have referred to Vidiśā as an Imperial City.

The description of lax social life at Ujjayinī and Vidiśā in the Meghadūta is consistent with what it must have been during

the reign of the last Śuṅga king, the over-libidinous Devabhūti. The sudden end of the Raghuvamśa after the death of the licentious king Agnivarṇa suits better with the dethronement and death of Devabhūti. Thereafter the Śuṅga dynasty came to an end and Kālidāsa moved from Vidiśā to Ujjain for new royal patronage. This Avantinātha is described in the Raghu. as greatly charming on account of the recent destruction of his enemies. (cf. निदर्शयामास विशेषदृश्यमिन्दुं नवोत्थानमिवेन्दुमलै । VI) King Vikramāditya had by then recently destroyed the Śakas. The Bhita Medallion depicting the opening scene of the Śākuntala places Kālidāsa before the 1st century A.D. The un-Pāṇinian words and forms in his works point to the same date.

The conquest of Raghu is modelled not on the Samudragupta's but on the description of the conquest of the four quarters by the Pāṇḍava brothers in the Mahābhārata and on the conquests of Vatsarāja Udayana of the sixth century B. C.

The poet laureate could never have recited in the court of Candragupta II who murdered his own brother and usurped the latter's wife and throne (cf. हत्वा भ्रातरमेव राज्यमहरद् देवीं च दीनां तथा ।), the following lines :

‘दुस्त्रितैरपि कर्तुमात्मसात् प्रयतन्ते नृपसूनवो हि यत् ।

नदुपस्थितमग्रहीदजः पितुराज्ञेति न मोगतृष्णया ॥ Ragh. VIII 2.

or, भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः । Ragh. XIV 66.

The law of inheritance referred to in the Śak. VI—the widow disinherited—agrees with the rules of Manu and Āpastamba. The death sentence for theft referred to in Vik. V. 1 and Śak. V. is in line with the dictum of Manu but conflicts with the Smṛtis of Bṛhaspati and Yājñavalkya who flourished after the 1st century A. D.

These are the main theories about the date of Kālidāsa. In spite of the labours of occidental and oriental scholars, no final word is yet given in the matter. But the pendulum of scholarly opinion is definitely swinging towards the traditional date of 1st century B. C.

5. *The Man :*

Kālidāsa appears to be a Brahmin by caste and a devout worshipper of Śiva, though by no means a fanatic sectarian. All

his Nāndīs invoke Lord Śiva. He must have been educated at the Academy of Ujjayinī, for he evinces great erudition in his works. He was a deep-read scholar in scriptures¹, grammar², rhetoric and philosophy³. His works bear testimony to his mastery over aesthetics, poetics and dramaturgy. He was a doctor of law⁴ and had studied Medicine. Great was his study of geography and natural science. He was a great traveller and knew all the regions—their flora, fauna and humanity—in India. His works abound in descriptions of journeys and conquests, accurate studies of countries and peoples. He is accurate even to the detail of the growth of saffron flower in Kāśmīr. He observed, mixed with and loved Nature. His exhaustive references to the flora and fauna of India bear testimony to the fact. Trees and creepers, streams and rivers, vales and plains, hills and mountains all attracted him. The Himālayas enchanted him, the sea interested him. Nature was to him a living personality, reacting, reflecting and sympathising with human moods and emotions. He had an eye for beauty, an appreciation for the graces, liking for refinements and a respect for the sanctities of human life. As Ryder puts it: 'One feels certain that he was physically handsome and the handsome Hindu is a wonderfully fine type of manhood. One knows that he possessed a fascination for women, as they in turn fascinated him. One knows that children loved him. He never suffered any morbid, soul-shaking experience such as besetting religious doubt brings with it, or the pangs of despised love. He moved among men and women with a serene, godlike tread, neither self-indulgent nor ascetic, with mind and senses ever alert to every form of beauty. We know that his poetry was popular while he lived. For his nature was one of singular balance, equally at home in a splendid court and on a lonely mountain, with men of high and low degree.' He esteemed the virtues and graces of life. He was a man of remarkable modesty and urbanity. In his own words, we can say: 'अनुत्सेकः खलु कालिदासालङ्कारः'। Even in the maturest work he humbly doubts his ability to describe the glorious dynasty of Raghu.

१ उद्धातः प्रणवो यासां न्यायैस्त्रिभिर्द्वीरणम् । Kumar. II. 12. २ अपवादिरिवोत्सर्गाः कृतव्यावृत्तयः परैः । Ibid II. 27. ३ आसवागनुमानाभ्यां साध्यं त्वां प्रति कां कथा । Ragh. X. 28. ४ आत्मनो वधमाहर्ता कासौ विहगतस्करः । Vik. V. 1, विभावितैकदेशेन देयं यदभियुज्यते । Ibid. IV. 17.

cf. 'क सूर्यप्रभवो वंशः क चात्पत्रिपया मतिः।';

also, 'मन्दः कवियशःप्रार्थी गभिष्याभ्युपहास्यताम्।'

He never gave up that sweetness and serenity of soul that always characterise a cultured man. But he never bargained his selfrespect for cheap popularity, and seems to be conscious of his own greatness and the dignity of his art. He warns the audience suavely but firmly about their appreciation of his productions.

पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवयम् ।

सन्तः परीक्षान्वतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ माल. I. 2.

His intimate knowledge of the court and court-manners clearly indicate that he was a court-poet. He enjoyed uninterrupted royal patronage and lived in affluence and glory. Being attached to the court of a great king, he was more or less aristocratic in his outlook and temperament. His business was to sum up the immediate past in terms of the present and guide the present with hints of the future. Thus Kālidāsa the man is as remarkable, charming, affable and amiable as Kālidāsa the poet.

6. *His works :*

Dr. Aufrecht in his catalogue of SK. manuscripts assigns 34 works to Kālidāsa. Their subjects range widely from poetical to scientific, from serious to trivial. But Scholarship recognises only seven works as genuine. Kālidāsa's muse sportively strolled in all the three departments of poetry viz. lyric, epic and dramatic. His legacy to India consists of two lyrics, two epics and three dramas.

The *Ritusamhāra* is a descriptive lyric delineating the six Indian seasons. It is a fervent address by a romantic lover to his beloved. It lacks in the restraint of the mature poet and hence suffers in the sublimity of thought and emotion. Nonetheless it reveals his essential characteristics—his keen vision of Nature's beauties, his pervasive sensuousness, his power of illuminative simile, his power of imaginative description and his deep insight into the cravings of the human heart. Nature is used as a medium to describe the subtleties of human love. It presents to us

'Such sights as youthful poets dream
On summer eve by haunted stream.'

The *Meghadūta* is a lyrical address of a lover compelled to stay away from his beloved. He requests a passing cloud to travel to Alakā and deliver to his disconsolate beloved a massage of hope and faith, of love and its ardour. The first part gives a sensuous description of the beauties of Nature on the way to Alakā. The second part plays upon all the chords of human heart that is anguished at separation. The master mind of the poet fuses Nature with human emotions and this exalts the sense-delights. It is a perfect gem of lyrical poetry that sings the glory of love and beauty of Nature with a skill and workmanship that is still unsurpassed.

The *Kumārasambhava* is an epic that glorifies human love by elevating it to the divine plane. When the dross of passion is burned, the love which springs up in the heart that is sublimated by self-sacrifice wins its object and bears the noblest progeny, the culmination of love and life. The birth of Kumāra elevates the human love of the divine beings, Lord Śiva and his spouse. The other epic *Raghuvamśa*, the product of his mature genius, describes the noble dynasty of Raghu and its soul-stirring deeds. It gives us ideals of perfect manhood, glory of spiritualised love, a treasury of racial life and ends on a note of warning. Its perfect art, the elevated subject, and the lofty moral under-tone at once render it as the simplest and the best epic in Sanskrit.

His three dramas are characterised by the gradual growth of his skill in the handling of plot, subtlety of characterization, elevation of the ideal of human love. The *Mālavikāgnimitra*, a light comedy of love at the court of king Agnimitra suffers from the sensual passion of a voluptuous king ensnared by the graces of a low maid to secure whom he minds not mean intrigues. The *Vikramorvaśīya* treats of the same theme of love. It is the passion of a chivalrous king for a divine heitera whom he had delivered from a demon's hand. The blending of the human and super-human elements lends it a charming romantic setting. Love still borders on sensuousness though not sensuality. The poet reaches the perfection of his ideal and of his poetic genius in the third drama *Śākuntala*. It depicts the love of a young, innocent,

high-souled forest-maiden and a royal sage Duṣyanta. Human love is entirely lifted from its earthly context through the sufferings of the lovers. It is the union which gods desire and which is blest with a son. Here the poet shows himself at home with the inmost recesses of human heart that suffered at the first gust of love, and with Nature that throbs and responds to the undulations of human emotions. Kālidāsa here reaches the pinnacle of his poetic glory.

II THE DRAMA

1. *Plot*

History and mythology have always provided themes to poets and dramatists. But the rough ore of the theme is always by the alchemy of poetic genius, transformed into the burnished gold. Like Shakespeare, Kālidāsa never bothered about the originality of his plots. He has the supreme originality of presentation. In conformity with a dramaturgical dictum, he has selected the plot of his drama from the mythological literature of the land (नाटके स्थातवृत्तं स्यात्). The present drama is based on the famous love-romance of Purūravas and Urvaśī. Purūravas, a king of Pratiṣṭhāna, once chanced to meet Urvaśī, a delicate divine damsel and love sprouted in their hearts. The play deals with this romantic meeting culminating in their union in a wedlock. The path of their true love did not run smooth and once the lovers were separated from each other at the curse of Bharata, and the lunatic lover wandered in search of his beloved. This burned the baseness of his passion and the lovers were reunited at the touch of a divine gem. Indra blessed their union making it life-long and thus a period of peace and prosperity was ushered in for the enraptured lovers.

2. *The Sources*

The tale of two lovers, Parūravas and Urvaśī, is very famous and oft-repeated in Sanskrit literature. Their thrilling romance is very obscurely described in the Rgveda (X 95). Herein, the lovelorn king pleads with the nymph who has deserted him, and she advises him to return, for there is no lasting friendship with women. The Śatapatha Br. (II. 5. 1.) furnishes us with more details about this obscure romance. In later literature the story appears in different forms. It is found in the Purāṇas—Viṣṇu,

Padma, Matsya and Bhāgawata—the Harivamśa and the Kathāsaritsāgara.

The Viṣṇu Purāṇa version presents the nearest approach to the Vedic story. Once at a sacrifice, Mitra and Varuṇa saw Urvaśī of enchanting beauty and lost their selfcontrol. So they cursed her to become the consort of a mortal. Her ravishing charms captivated the heart of king Purūravas of Pratiṣṭhāna who begged of her to live with him. Accordingly she stayed with him on condition that she should never see him naked and that he should guard her two pet rams. After some time she conceived a son to the king. The Gandharvas were disconcerted at her long stay on earth and planned to bring her back. In the fourth year of her sojourn on earth, they kidnapped her rams at night. Their bleating awakened her and she cried for help. King Purūravas was sleeping undressed in the bed. He got up hastily and ran after the robbers. The wily Gandharvas immediately produced lightning flashes which exposed the unclad king to the view of Urvaśī who at once vanished. The bereaved king wandered in search of her until he came to a lake in Kurukṣetra where he saw Urvaśī with other nymphs sporting in the water. He appealed to her: जाये ह तिष्ठ मनसि घोरं तिष्ठ वचासि...etc. but in vain. She advised him: 'I am pregnant, come back after a year. I shall then pass a night with you.' (The vedic version runs: 'Go back home. I cannot be won by you. Let you know that there can be no lasting friendship with women; hearts of hyenas are the hearts of women.' न वै स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्वेता ।) On his return a year after, she made over his son Āyus to him and informed him that the Gandharvas would favour him and that he should ask for Gandharva-hood. Accordingly the Gandharvas gave him a brazier charged with fire to perform a sacrifice whereby he would be one of them. The king on his way home thought that he was befooled to bargain the brazier for Urvaśī and so threw the brazier into the forest. Some days after he repented, went to the forest and found that in place of the brazier two trees—Śamī and Aśvattha—had grown. He took home a branch of each. Rubbing the branches he produced fire with which he performed a number of sacrifices until he attained to the rank of a Gandharva and was forever united with his beloved Urvaśī.

The Matsya Purāṇa version of the story comes closer to the plot of our drama. Budha begat by Ilā a virtuous son Purūravas

who became a great sacrificer and a regular visitor to Indra in heaven. Once while in company of the Sun, he saw a demon Keśin abducting the nymphs — Citralekhā and Urvaśī. The king pursued the demon and vanquished him with *Vāyavāstra*. The nymphs were thereafter re-presented to Indra, whereby the king won the friendship of Indra. On one occasion Indra arranged for the representation of a drama 'Lakṣmī-svayamvara' by heavenly nymphs under the directions of Bharata. Purūravas was invited to witness the play. Urvaśī was playing the role of the heroine Lakṣmī. But she was charmed by the handsomeness of Purūravas and forgot her part, thereby incurring the displeasure of Bharata who cursed her to be separated from the king and to live on earth, being transformed into a creeper for fifty-five years. The curse came true. Purūravas was turned a Piśāca. After the term of the curse had expired, she bore him eight sons of super-human powers.

The salient features of the above version are : (i) Purūravas delivers Urvaśī and Citralekhā from the hands of Keśin by means of the *Vāyavāstra*. (ii) The king is present at the heavenly performance. (iii) Urvaśī forgets her role at the charming sight of the king. (iv) She is cursed to be a creeper and to undergo separation from the king who is doomed to be a ghost. Kālidāsa took these bare facts and wove them into a rich fabric with the additions of new characters and stirring situations. He dispensed with the king's daily visits to Indra, which enabled him to describe love at first sight of the two souls who had never before seen each other. The presentation of the nymphs to Indra is made at the hands of Citraratha, which affords the poet the opportunity to describe the romance of the lovers in the charming Ekāvalī scene. He has imported new motif for the structure of Acts II and III. The character of the senior queen was invented and introduced on the stage which lends an absorbing charm to the play by involving a conflict of rivals in the king's love. The provocation of the queen's jealousy, the outwitting of the foolish Vidūṣaka by the clever Nipuṇikā, the loss and discovery of the love-letter of Urvaśī, its dramatic production by the queen, the subsequent scene between the nonplussed husband and the enraged wife, her consequent repentance and her conciliation of the king, her voluntary withdrawal from the path of

the union of the lovers—all are a logical outcome of that superb stroke of ethereal genius which entitle our poet to the rank of first class dramatists.

The Purāṇic version represents the king as present at the heavenly performance. Kālidāsa has done away with this, enhancing thereby our appreciation of Urvaśī's love for the king. The Purāṇa makes the sage curse Urvaśī for forgetting all instructions in acting, while Kālidāsa makes her commit a pathetic but most natural slip of tongue. Another significant innovation by the poet is the modification of the curse by Indra. The Purāṇa represents the separation of the lovers as due to her metamorphosis by the curse of Bharata. Kālidāsa divides the curse and reserves the incident of the metamorphosis for a future occasion. Bharata's curse only deprives Urvaśī of her heavenly position, and this is a blessing in disguise to her. It enables her to go down to earth and live with the mortal prince. The so-called favour of Indra instils the fear of separation in the otherwise happy union, and the poet has fully utilised this motif in the fifth act. - The hint of Urvaśī's metamorphosis is worked out in the creation of the highly lyrical melodrama of Act IV. The pathetic figure of the demented king appealing to the birds and beasts and his riotous fancy seeing the likeness of Urvaśī in trees and rivers are the natural outcome of this innovation. In this context the episode of the charming Vidyādhara maiden becomes highly fitting and quite necessary.

The period of Bharata's curse being unspecified in the play, the poet has invented the gem of reunion to recover Urvaśī from her metamorphosis. The loss and sudden recovery of this divine gem in the fifth act lead to the discovery of Prince Āyus; the prospect of a tragic end was saved by the last minute surprise of Nārada's arrival with the message from Indra bestowing Urvaśī upon the King for the whole of his life; these are all the inventions of the poet doing credit to his inventive genius. They serve a double purpose on the stage. A tragic end does neither suit the requirements of the Indian drama nor does find favour with the Indian audience. The dramatist has very skilfully saved himself from this unhappy situation.

A lofty philosophy of life underlies the curse incident. According to Kālidāsa, it was a necessary evil for the lovers who

are still swayed by lustful earthy passion. Urvaśī's love is selfish to the core. She sacrifices her new-born babe at the altar of sensual pleasures. The king's fickleness and Urvaśī's petty jealousy do require that their souls be purified in the burning fire of separation and sufferings. The dross of passion is burnt thereby. The consummation of the serene ethereal love is then doubly blessed—first with the discovery of the son and secondly by the divine blessings of Indra conferring the life-long company of Urvaśī upon the king. This is the noble suggestion the poet conveys to the audience through the innovations in the old story.

To sum up, Kālidāsa has completely overhauled the old material. He has invented new ideas, new characters and new situations whose introduction enlarges and enhances the effect of the story. The old ones are presented in a new context thus heightening their appeal. He has judiciously omitted the undramatic details and modified others to fit in with the new context.

3. *Text-Tradition.*

The text of the play presents a special problem for study. Raṅganāth, a commentator from the North, reads in the text of Act IV thirty-one Prākṛt and Apabhramśa passages which are generally omitted from the text. Mr. S. P. Pandit has, after a critical study of eight Mss. of the text, adjudged these passages as spurious. Six of the best Mss. and the commentator Kāṭyavema know nothing of these passages. These passages repeat the substance of Sanskrit verses immediately preceding or following them. Principal Karmarkar half-heartedly champions the genuineness of these passages. He argues that these verses are to be recited in part by some one other than the king, from behind the curtain. But many vss. are to be recited to the accompaniment of dancing postures which fact refutes the suggestion. These vss. interrupt the free and natural flow of the sentiments as expressed in the Sanskrit passages. He tries to explain away the tautology by distinguishing a general appeal from a pathetic appeal which is unfair to the poet. He pleads that the lengthy monologue of the king would be tiresome on the stage and that the monotony is relieved by these Prākṛt passages; that they further afford some relief to the actor personating the king; that it would be too great a strain on the imagination of the audience if they are to

believe that the king constantly moves from one place to another within a short time by merely moving about for half a minute or so. The question of the Unities of Time and Place is dealt with in the next section, which will show that this reasoning is irrelevant to the Sanskrit Stage. Prof. Keith aptly observes, 'The arguments against the authenticity of the verses are partly the silence of the theorists, the fact that the existence in Kālidāsa's time of Apabhraṃśa of the type found is more than dubious, that there is sometimes a degree of discrepancy between the verses and the prose of the drama, and that in many imitations of the scene (Mālatīmādhava IX, Bālarāmāyaṇa V, Prasannarāghava VI, and Mahānāṭaka IV.) there are no similar verses.'

Anyhow some man of genius exploited the popularity of our poet to enhance the glory of the Prākṛt and Apabhraṃśa dialects. It was really a noble conception, a stroke of masterly genius. It would have enhanced the operatic beauty of this lyrical melodrama and deeply impressed the audience by its scenic grandeur. Thus very tempting is the appeal of these passages to the editors. If Kālidāsa had not written these passages, the editors wished that he should have conceived such a sublime plan and with this sincerity they gave currency to these otherwise spurious passages.

4. *Time and place of the dramatic action*

The classical drama of Europe knows what are known as Les Trois Unités or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. They are enjoined in the name of Aristotle and in the name of realism. Aristotle had in fact insisted only that the action must have an artistic unity, free of irrelevances. The Unity of Place he never mentions at all. It requires that the action of the drama should be circumscribed within a single city. The Unity of Time means that the duration of the play should be limited to twenty-four hours, or that it should be equal to the time it took to act.

The Unities of Time and Place arose from the idea of naturalness, or verisemblance. It was thought unnatural that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for their representation on the stage. Greeks, having

no curtains, found the transition of scenes on the same stage rather difficult and unnatural.

The Unity of Action, however, is essential for the success of the drama as such. If the various incidents are disconnected, without leading to a definite dénouement they hardly constitute a drama. Thus this rule had its foundation in the strict scientific conception of drama.

The Greeks observed the three Unities as a matter of fact. With the Renaissance the mischief begins. Robertello (1548) narrowed the Unity of Time to twelve hours ("no work is done at night"). The real discredit of formulating the 'Three Unities' belongs to Castelvetro (1570). The idea then spread like the plague, that no intelligent person's imagination could lend credence to a play that was so unreal as to represent more than one place or one day. In England, Sydney preached it; Ben Jonson railed at less correct play-wrights in the prologue to 'Every Man in his Humour'. Shakespeare, the pioneer of the romantic school of English dramatists, composed his plays in complete disregard to these rules. His 'Winter's Tale' is the outstanding example of the violation of the Unities of Time and Place. He introduced underplots in his plays and balanced the tragic with comic elements. This was a flagrant violation of the orthodox idea of the Unity of Action. The greatest Elizabethan tragedy is half the child of comedy. The comic scenes enrich the plot. Character, too, gains as much as plot. Tragic characters definitely gain by the acquisition of a sense of humour. Hamlet and Cleopatra seem to mark a new era in the portrayal of human nature on the tragic stage of England. Today the principle of tolerance has gained general approbation.

Fortunately, the Sanskrit stage was never ridden by the cramping rules of Unities. The essential Unity of Action, however, was easily secured by the devices of the Avasthās and the Sandhis. The Sanskrit dramatists freely indulged in the intermingling of the tragic and comic elements. The Unities of Time and Place were most flagrantly violated. The action of the Vikramorvaśīyam runs over at least sixteen years, and the Uttara-rāmacarita actually describes a lapse of twelve years between the first and the second acts.

As regards the Unity of Place, in the *Vikramorvaśīyam* the very first scene opens in the mid-air, and the first act ends on the Hemakūṭa mountain. The second, the third and the fifth are laid in the royal capital. The scene of the fourth act is placed in the far off regions of the Gandhamādana forests. In Sanskrit drama, the scene of action shifts from place to place not only in this world, but is sometimes placed in the other world also. The seventh act of the *Śākuntala* describes Duṣyanta's descent from heaven on to the lofty Hemakūṭa mountain.

The *Vikramorvaśīyam* keeps the real unity of action. There is no underplot and the attention of the audience is centred on the progress and fulfilment of the love between the hero and the heroine. Even the comic elements serve as much to develop the action of the plot as they serve to relieve the monotony of the tragic situations of the love-lorn characters.

Act. 1 The scene opens with the heavenly nymphs in mid-air crying for succour against the demon Keśin. King Purūravas, on his way back to earth from heaven, runs to their rescue and speeds his chariot in pursuit of the demon. The nymphs repair to the Hemakūṭa, to await the king's return there¹. The king reappears in the air, descends down on the mountain and drives over uneven ground towards the nymphs.

The time is the morning, since the king is represented to be returning from the worship of the Sun when he learns of the nymph's abduction.² It is a day in the spring as a number of references to that season³ in the first three acts indicate. The month appears to be Caitra as the reference to the Viśākhās suggests⁴. The whole action presumably requires a couple of hours in the morning.

Praveśaka—We learn from the *Praveśaka* that the king's love-longing has grown intense to a degree when it could not escape the notice of the queen⁵. It was sufficiently deep as to alarm her. So an interval of a week or so must be allowed to intervene

¹ कं पुनर्मा प्रतिपालयिष्यन्ति । एतस्मिन् हेमकूटशिखरे ।

² सूर्योपस्थानात् प्रतिनिवृत्तं पुरुषवत्स मासुपेत्य etc.

³ लताभिः श्रीरिवार्तवी ।; प्रेक्षतां भवान् वसन्तावतारसूचकमभिरामत्वं प्रमद्वनस्य ।; सम्भृतं सुरभिणा पौष्पं रजः ।

⁴ एष विशाखासमीपगतः चन्द्र इव ।

⁵ यतः प्रभृतिः... प्रतिनिवृत्तः... शून्यहृदय इव लक्ष्यते ।

between the incidents in Act I and Act II. This also accords well with the fact that the nymphs are taught the Śikhābandhana lore by Brhaspati.

The scene in the Praveśaka is placed in the environs of the Vimānapratichanda palace where the Fool is gulled by the shrewd maid⁶. The time is early morning about 9 A.M. as we are told at the end that the king rises from the star-chamber⁷.

Act II. The first scene is laid near the palace and thereafter it shifts to the royal pleasure-grove where the king repairs to seek diversion⁸. Only the fourth scene is laid in the sky where the nymphs appear on their way to the king's residence⁹.

The incidents take place immediately following the scene in the Praveśaka. The period extends from 9 A.M. to past mid-day. The bard announces the sixth period of the day¹⁰. The scene ends just after mid-day. The Vidūṣaka points out that it is high time for bath and meals¹¹; and looking at the sun, the king confirms him with the remark that it is past mid-day¹².

Viṣkambhaka—the scene is laid in the hermitage of sage Bharata, who directed the play in heaven¹³. Two disciples of the sage discuss about the success of the drama for which Urvaśī was so suddenly called away in Act II. The conversation may have taken place on the evening of the same day after the return of their Guru from heaven. Pallava refers to the hour of the preceptor's bath, evidently the Sāyamsavana.¹⁴

Act III. An interval of a few days separates the main scene from the Viṣkambhaka. This period is necessary to allow time for the queen to have the internal revolution in her heart. In Act II she has slighted the king's prostration. In the meantime she regrets her discourtesy and is now desirous of reconciliation with him. She decides to propitiate her lord under the pretext

⁶ एतस्मिन्विरलजनसम्पाते विमानोत्सङ्गपरिसरे स्थास्यामि ।

⁷ एष कार्यासनादुत्थित इत एवागच्छति वयस्यः ।

⁸ तदभवान् प्रमदवनमार्गमादिशयतु ।

⁹ किं तस्य राजर्षेः पुरुरवसः सकाशं प्रास्थितासि ।

¹⁰ षष्ठे भागे त्वमपि दिवसास्यात्मनश्छन्दवर्ती ।

¹¹ समयः खलु स्नानभोजनं सेवितुम् । ¹² गतमर्धं दिवसस्य ।

¹³ ललिताभिनयं तमयमर्ता मरुतां द्रष्टुमनाः ।

¹⁴ अपराद्धाभिषेकवेला खलूपाध्यायस्य ।

of a vow. She has already sent word to him to kindly attend her observance of the vow¹⁵. The chamberlain is now only to remind the king of this request. The action commences at about sunset. The various references to time speak of evening and lighted lamps¹⁶. So it is 7 P.M. on a day in the spring. After some time the moon rises¹⁷. The reference to the moon-worship, to the sacred Dūrvā grass and the Modakas suggest that it is the fourth day in the dark half of the month and the vow is the संकष्टी चतुर्थी व्रत¹⁸. So the moonrise must be placed somewhere at 9 p.m. After the moon-worship the queen departs; and Urvaśī joyfully unites with the king. The couple enjoys the delightful moon-light, when the Vidūṣaka suggests that it is time to retire to the bed-chamber¹⁹. So it is about 10 p.m.

The main scene opens at the royal palace²⁰ and then it shifts to the terrace of the Maṇiharmya palace, where the queen has arranged for the worship of the moon in the company of the king²¹. The third scene shows Urvaśī and Citralekhā in the sky on their way to the king's residence²². The fourth and the last scene again take place on the terrace of the palace.

Praveśaka—The scene is laid somewhere in heaven where Citralekhā is attending upon the sun²³. The time of the conversation between the two nymphs is early morning before the sun-rise on a day towards the close of the summer²⁴.

The period of interval that separates the Praveśaka from Act III is a complicated one. At the end of Act III, Citralekhā says to the king, 'In the hot season, following the spring, I have to wait upon the divine Sun,' and she takes his leave²⁵. In the Praveśaka Citralekhā appears anxious about Urvaśī and informs

¹⁵ व्रतसम्पादनार्थं भया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः ।

¹⁶ रमणीयः खलु दिवसावसानवृत्तान्तः ।; सन्ध्यामङ्गलदीपिका विमज्जते... ।; अवसितसन्ध्याजाप्यं महाराजं ।; आरोहन् भवान् प्रदोषावसररमणीयं मणिहर्म्य-पृष्ठम् ।

¹⁷ आसन्नचन्द्रोदयेन भवितव्यम् । ¹⁸ उपानयतौपहारिकं यावन्मणिहर्म्यगतांश्चन्द्र-पादानर्चामि ।

¹⁹ समयः खलु ते वासगृहप्रवेशस्य । ²⁰ रमणीयः ..वृत्तान्तो राजवेश्मनि ।

²¹ तदादेशय मणिहर्म्यपृष्ठमार्गम् । ²² ततः प्रविशत्याकाशयानेनोर्वशी । हर्म्येऽस्मिन्नवतीर्य... । ²³ इह भगवतः सूर्यस्य पादमूत्रेपस्थाने वर्तमाना... ।

²⁴ तदेहि उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः ।; एतेन पुनर्मैघोदयेनानर्थार्थानो भविष्यति ।, ²⁵ वसन्तानन्तर उष्णसमये भगवान् सूर्यो मयोपचरितव्यः ।

us that Ūrvaśī quarrelled with the king and is transformed into a creeper. The condition of the separated king will be worse in the coming monsoons. So it is clear that after a period of a month or two, she has learnt in a meditation the sad news about Ūrvaśī. This is quite in keeping with the love she bears towards her friend Ūrvaśī. Further the jealousy of Ūrvaśī becomes accountable if a short duration of their union is allowed. The main scene shows the king wandering in search of his lost beloved and is alarmed at the advent of the rainy season which is calculated to aggravate his sorrow caused by separation. But the fifth act which follows closely after the fourth one introduces the boy Āyus sufficiently grown to bear arms²⁶, and we must presume him to be at least fifteen years old. But then how to account for this long period of fifteen years? No Father Time as in a Shakespearean interlude, comes on the stage to intimate to the audience such exceptional lapse of time.

The poet, who believed that no love is happy unless it is blessed with the birth of a son, was intent upon introducing the charming young prince Āyus. But he could not find time at his disposal wherein the boy was to grow. So he thought it better to leave the discrepancy of time which after all does not spoil the effect of the drama. Being conscious of the long stretch of time, he tried to convey the idea of a long interval of time by some references to time²⁷. He again put in a reference to the sacrificial session at Naimiṣa forest, when the king was separated from Ūrvaśī for twelve years. But it must be confessed that no conclusive proof of a long interval between Act III and Act IV is obtained and the birth of prince Āyus and his boyhood still remain a mystery to the reader.

Act IV. The main scene is enacted in the forest-regions of the Gandhamādana where the king and Ūrvaśī had gone for honeymoon, and where Ūrvaśī is subsequently transformed into a vernal creeper. The distracted king is shown wandering in search of her and addressing the birds and the beasts, the trees and the creepers, the rivers and the mountains.

²⁶ महान् खलु संवृतः १; एष गृहीतविद्य आयुः साम्प्रतं कवचहरः संवृतः ।

²⁷ महान् खलु कालस्तव प्रतिष्ठानाग्निरतस्य ।; दिष्टया चिरस्य कालस्य प्रतिनिवृतः प्रियवत्स्यः; कक्षामियन्तं कालमवस्थिता मया विना भवती ।

The incidents herein narrated take place a few days later than the action of the *Praveśaka*²⁸. It is a cloudy day in the rainy season²⁹.

Act V. The scene of action is nearby the royal palace in *Pratiṣṭhāna*. The king and *Urvaśī* are out of the palace for bathing at the holy confluence of the sacred rivers, the *Bhāgīrath* and the *Yamunā*. Then it shifts into the palace. The opening speech of the *Vidūṣaka* clearly refers to this³⁰.

The incidents narrated in this Act follow closely upon those in the last act, i. e. immediately after the king's return to the capital³¹. Of course an interval of a few days may be allowed herein to account for the words of the *Vidūṣaka* that the king is ruling over the subjects that show their devotion by means of complimentary presents.

The time of action is morning of some day, since the king is represented to have just finished his bath, when he comes out at the uproar at the theft of the gem³². The time required for this act is about a couple of hours.

III CRITICAL REMARKS.

1. *Appreciation* :

The play *Vikramorvaśīya* possesses supreme beauty and uncommon attractiveness, and forms a *sui generis* in the realm of dramatic composition. In point of dramatic excellences, poetic diction and artistic ideals it ranks next only to the *Śākuntala* and the *Mṛcchakaṭika*. Prof. Wilson while comparing this play with the *Śākuntala*, the product of the poet's mature genius (परिणतप्रज्ञा), piquantly observes : "The subject of each is taken from the heroic mythology, and a royal demi-god and a nymph of more than human mould are the hero and the heroine of either; there is the same vivacity of description and tenderness of feeling in both, and the like delicate beauty in the thought, and extreme elegance in style. It may be difficult

²⁸ प्रियतमां विचिन्वन्नहोरात्रानतिवाहयति ।

²⁹ तत्किमहं जलदसमयं न प्रत्यादिशामि । अथ वा प्रावृष्येधरेव लिङ्गैर्मम राजोपचारः सम्प्रति

³⁰ अथ... गङ्गायमुनयोः सङ्गमे कृताभिषेकः साम्प्रतमुपकार्या प्रविष्टः ।

³¹ दिष्ट्या चिरस्य कालस्य विहृत्य प्रतिनिवृत्तः प्रियवयस्यः । ³² अथ कृताभिषेकः साम्प्रतमुपकार्या प्रविष्टः । असमाप्तनेपथ्यस्तत्रभवानासनादुत्थायेत एवागच्छति ।

palm belongs, but the story of the present play is perhaps more skilfully woven and the events rise out of each other more naturally than in the *Śākuntala*, while, on the other hand, there is no one personage in it so interesting as the heroine of that drama."

Though the theme of the play is drawn from the heroic mythology of the land, still the Indian Shakespeare, Plot has so enriched and transmuted the rough ore of the borrowed material that it appears the production of new burnished gold altogether. The dry bones of the old story are clothed in with flesh and blood and a new life is infused into it. The plot is very ingeniously conceived and artistically executed. The outline of the plot is quite ordinary. Love springs up in the hearts of the hero and the heroine almost at first sight; there are some obstacles in the way of fulfilment of their desire and finally the inevitable union is brought about by divine mercy. This Purāṇic story of love in union and separation with its concomitant pathos is treated by the alchemic genius of the master dramatist with the result of an engrossing plot which becomes an instrument for the purging, purification, elevation, ennobling and exaltation of the human love. Dr. Ryder harshly condemns Kālidāsa for ruining a splendid tragic story. But this speaks more of his occidental passion for violent effects than of his sane judgment. The invention of the Senior Queen lends the play a highly interesting *motif* of jealousy and of the resultant conflict. Her staid, sober-tinted human love serves as a foil to the divine romance that took the heart of Purūras by storm and also to the tempestuous passion that overwhelmed the heavenly nymph. The same *motif* of jealousy introduces a lofty moral concept of human love. The metamorphosis of the jealous nymph brings about the sanctifying ordeal of separation, sorrow and sufferings, which purges the earthy character of love; burns the dross of passion and ennobles and exalts the human love to the divine honours, and which is blest by the birth of a son who is the glorious culmination of life and love.

The treatment of the curse of Bharata and the consequent Changes favour shown by Indra carry an air of greater naturalness and loveliness than the story about the rams and the king in undress. It also shows by an unsaid

and subtle suggestiveness that love's young dream finds its consummation as well as the close of its fresh and youthful flush when a child comes to link the lovers with the world and with the life behind and beyond, and the generations each with each.

The dramatist shows deeper insight, broader vision and ethereal imagination in the execution of his **Contruction** fancy. The construction of the plot deserves better appreciation. The episodes rise out of each other quite naturally, though not in sequence, yet in consequence. The scenes are arranged on the stage in a perfect chain without the flagging of interest till the last curtain drops down and the audience leaves the theatre in a happy mood at the divine dispensation of the dramatic justice whereby the lovers are united for the rest of their life. Life is a mystery, a wonder and a glory for ever. Nārada's unexpected arrival in the last scene deepens our sense of life's mystery and divinity's goodness.

The author evinces a greater appreciation of the stage, the moment a scene threatens to be a bifocal one. His subtle dramatic sense and refined artistic taste revolt against it and with supreme workmanship he rises to the occasion. The undramatic situation is obviated by providing highly ingenious but perfectly natural reasons for the silent presence of some characters on the stage on such occasions. In Act II when he is to introduce Urvāṣī and Citralekhā simultaneously with the King and the Vidūṣaka already present on the stage, he makes the Vidūṣaka lose himself in contemplation and the king stay in reverie with hope inspired. In Act III also the same skill is shown. This clearly proves that Kālidāsa was not a closet-dramatist, but a stage-writer.

The construction of Acts II and III is condemned on the ground of their length disproportionate to their dramatic effect. The introduction of the Senior Queen and the incidents arising therefrom are also thought to be inessential for the development of the central theme. It is quarrelling with the wind. The existence of the senior queen is a fact and we should judge the skill with which the dramatist has extricated himself out of the situation. It patently shows that the course of true love does never run smooth. Besides, the introduction of the queen brings

in the element of conflict which is sufficiently strong to hold the audience with nerve strained. In herself the queen is endearing and impresses the audience by her superb self-sacrifice and the towering ideal of the Hindu nobility.

The fourth and fifth acts are looked upon as mere appendages, though each is exquisite in itself. But the critics forget that the poet has thrown out sufficient hints which form an internal thread running the whole plot and which bring about an intelligible unification, though at times too subtle for the critic. All incidents converge to the central action and nothing appears disconnected or untoward. Even in the detail of the entries and exits of his characters the dramatist shows skill and no character is allowed to remain uselessly on the stage. In this case the clever dismissal of the retinue in Act III is noteworthy. (cf. राजा—अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन । विश्रान्त्यन्तु भवत्यः ।)

The poet has a vision of the close of the play even before he opens it. Throughout the play we have subtle touches indicative of and leading upto what is to come later on. The very first remark of Citralekhā strikes the note of the future. cf. सखि, अन्तस्सरेव प्रतिभासि मे । Again the innocent style of 'Devī' addressed to the queen by Purūravas is overladen with significance and speaks of her nobility and divinity in the course of Act III. This is emphasised by the poet through the words of Urvaśī (cf. हला स्थाने खल्वियं देवीशब्देनोपचर्यते) । Citralekhā's final words in Act III (तद्यथैवं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् ।) carry an evil ring and ominously haunt our mind even at the moment of the happy union of the lovers. The Indian ideas of omens are also exploited by the dramatist for this purpose. (cf. अयं मां स्पन्दितैर्बाहुराश्रासयति दक्षिणः । III. 9.) Throughout the play are broadcast remarkable instances of his subtle, wonderful and infinite power of artistic suggestiveness and architectonic genius.

Vālmīki has inspired and enriched the genius of our dramatist. The main *motif* of the matchless Act IV was suggested to him by Vālmīki's description of Rama's wandering in the forest after the abduction of Sītā. But Kālidāsa has much improved upon the old master. The master dramatist knew well how to select the most telling incidents and combine them into dramatic whole. He knew that a dramatic situation implies intensity

and concentration. All the situations in the play are highly romantic and interesting. The excited entry of the frightened nymphs in the air, the abduction and equally swift recovery of Urvaśī, set against the background of the romantic atmosphere of the Hemakūṭa with its golden peaks glistening in the golden light of the morning Sun, the delightful Ekāvalī episode, the highly humorous interview between the foolish Vidūṣaka and the shrewd Nipuṇikā, the disquieting appearance of the Senior Queen in Act II and her sharp meeting with the king, the surprising incidents on the terrace of the Marble Palace—Urvaśī's appearance as an Abhisārikā and the voluntary withdrawal of herself by the queen; the matchless incidents in the fourth act—the mysterious disappearance, transformation and reappearance of Urvaśī, and the distracted search for her by the demented king—all set against the overcast sky and the dark forests of the far off Gandhamādana; the loss and recovery of the gem of union leading to the discovery of the prince Āyus,—all these situations and incidents make a concerted, concentrated and sustained appeal, intensifying the interest and holding the audience with rapt attention in their representation.

Another distinguishing feature of the play is the introduction of the supernatural, and the free intermingling of the natural and the supernatural elements. The fact of the heroine being a celestial damsel is fully exploited by the dramatist for this purpose. The hero, Purūravas, is a royal sage of the Lunar line, and a wartime ally of Divine Indra and a regular visitor of heaven. The two are first brought together in the mid-air whence Urvaśī is kidnapped by a demon. This fact lends itself easily to the importation of many a detail and situation of a supernatural character, such as the nymphs moving through the skies; their concealment of the self from the gaze of others; their power of divining the thoughts of others; the production of a birch-leaf at will; the transformation of a cloud into a balloon etc.; Urvaśī's metamorphosis and her recovery, the Sangamanīya gem with mysterious power; the aerial car of the king and his descent from heaven—all originate from the supernatural element and heighten the romantic appeal of the play. It also brings to the play the grandeur and picturesqueness which supply a fitting background to the romance of love.

The play presents characters both earthly and ethereal, and by an easy gliding combines the two on a higher plane. The human characters rise to the divine greatness and nobility while the divine characters present human studies. They are moved by passions and emotions all too human. Hence we have the final happy union of the earthly prince and the heavenly nymph. The characters struggle with the conflicting emotions of pride and prejudice, of love and jealousy, of faith and passion, of hope and despair, of joy and sorrow. They rise from humanity and merge in divinity, rise from the worldly plane of power, passion and selfishness and reach the ethereal plane of love, self-sacrifice and voluntary withdrawal from the path of power and sway. The Senior Queen, Urvaśī and Purūravas belong to this class. The queen is rightly prejudiced against the king and pride makes her discard his advances of love. She loves her lord but is jealous of a rival in love. She is unhappy at the encroachment upon her marital rights, but soon attains serenity and peace when sense prevails with her and she voluntarily withdraws herself from the path of the lovers. Urvaśī is overwhelmed by a tempestuous passion for the king, feels nervous about her reception at his hands, is jealous of the queen and bursts into wrath at the slightest suspicion of the king's flagging interest in herself. She suffers the metamorphosis and regains her ethereal character of serenity and self-less love. The king is torn by the passion born of love of physical beauty of Urvaśī and his faith and high regard for the queen.

The play presents another attraction in its excellent poetry which rises to the sublime lyrical heights in Act IV. It is a long monologue of a lover turned lunatic of imagination all compact. He has such a seething brain, such shaping fantasies that apprehend more than cool reason ever comprehends. The mad search of the disconsolate king is a highly romantic subject. The subtle play of love and pathos, of hope and despair through storm and sunshine, through thunder and rain finds the worthiest expression at the hands of Kālidāsa. He is a past master in the depiction of love in union and separation. The effect is heightened by the presentation of Nature throbbing in tune with the human heart, bursting with human passion and sympathising with human misery. The romantic setting

of the fairy regions of the Gandhamādana furnishes an inspiring background for the uninterrupted flow of the rich poetical vein of the poet, the effect of which is matched only by the Megha-dūta. The very fact of its many imitations by later playwrights testifies to its unprecedented popularity on the stage. As Alexander von Humboldt rightly observes, "Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest which he introduced in the drama of Vikrama and Urvaśī, is one of the most beautiful and poetical productions which have appeared in any time."

The sublime, the beautiful and the passionate in Nature are seen here in communion with the human heart.

Nature

Human reflexes are detected in Nature which responds to the surging passion in the human heart. The king finds in the Southerly Wind the true *kāmin* combining in himself love to one and courteousness to the other (II. 7). To the poet Nature is fraught with endless significance. Like Wordsworth, Kālidāsa believed that man can hold communion with Nature and this view finds a fine expression in the pathetic addresses of Purūravas to the birds and beasts, the streams and rivers, the trees and creepers, the hills and mountains. The fact of Urvaśī's transformation into a creeper holds a bright candle to the closest relations between Man and Nature.

Kālidāsa is a shrewd connoisseur of beauty and a quick appreciator of the possibilities of Nature. The drama gains immensely in its lyrical appeal by the various descriptions in it. The characters of a poet of the human heart and a poet of natural beauty unite in Kālidāsa almost chemically. Purūravas, who is otherwise obsessed by his passion for Urvaśī, does not fail to appreciate the charms of the Spring Beauty (मयुश्री) just on the threshold of innocent maidenhood and suggestive youth (II.7.); or the charms of the fair visage of the Eastern Quarter at the moonrise (III.6). Kālidāsa's knowledge of Nature is not only sympathetic but it is also minutely accurate. His poetry is enriched by vivid descriptions of the royal chariot in full speed (I.4), of the summer mid-day in the pleasure-grove (II.23), of the eventide scene at the royal palace (III.2), of the moonrise and of the flooding river (IV.28). With equal facility, his pen describes the dynamic and the static aspects of Life and Nature.

Descriptions

This bard of the Divine Muse is inspired with a rich imagination and a delightfully playful fancy. His Poetic Fancy fancy almost runs riot in Act IV. To the *Urmatta* king the spotted antelope, squatting on the ground, is the glance which the *Kānanasrī* has cast to have a full view of the sylvan beauty. The winding river with gentle ripples and foamy sheet of water is the beloved *Urvaśī* dragging along with her the loosened garment as she moves in a stumbling gait. Such tenderness in the expression of feelings and richness of creative fancy have assigned to *Kālidāsa* his lofty place among the poets of all nations.

In the theatre the play offers unique opportunities for the scenic display and calls for much skill on the part of the master of the stage. Almost from the beginning to the end the drama is packed with scenic grandeur which is unparalleled elsewhere. The bevy of beautiful nymphs distracted and flying through the sky in search of a protector, the royal chariot in full speed in pursuit of the miscreant, the dazzling and romantic peak of the golden mountain, the lordly figure of the king surrounded by stately ladies holding burning torches in their hands, all moving on the stage, the charming scene on the terrace of the Marble Palace soaked in the silvery moon shine with blue-serfed *Urvaśī* contrasted with white-clad *Auśinari*, the enchanting scene in the *Gandhamādana* forests with overcast sky in the background and the distracted king in the midst of a lovely and mellowing atmosphere of the befitting surrounding Nature, the flashing descents of *Citraratha* and *Nārada*, all combine to hold the audience enthralled throughout the play. The scenes have a variety, picturesqueness and dramatic significance which could not have failed to make a deep impression on the audience. The poet reaches the perfection of his art in the depiction of the hero and the heroine returning to the capital borne on a balloon, contrived by the magic of *Urvaśī* and which has lightning flashes for its high-flowing streamers and the rainbow for its colourful pictures.

To sum up, the plot is ingeniously conceived and artistically executed, is enriched with subtle characterisation, is embellished with a poetic fancy that rolls in a fine frenzy from heaven to earth and earth to heaven, is robed in a fancy lyrical garb, and is graced

by a fine scenic display. In his own immortal words, the play presents the diversely sweet spectacle of life which carries a universal charm for the manifold tastes of all human beings.

‘त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते ।

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥’

2. *Literary style :*

वैदर्भी कविता स्वयं वृत्तवती श्रीकालिदासं वग्म् ।

Indian poetic style reaches perfection in the hands of this inspired bard of the Divine Muse. Scholars and critics, ancient and modern, oriental and occidental have ever deemed him to be the finest master of Indian poetic style. Rājākavi Bāṇa glorifies the sweet and fluent diction of our poet.

Aestheticians wrangle over the definition of poetry and have variously put forth ‘Sense’, ‘Sentiment’, ‘Style’ and ‘Suggestion’ as constituting the soul of poetry. Whatever may be the definition, Kālidāsa would stand first in each test. Jagannātha Paṇḍit writes : ‘रमणीयार्थप्रतिपादकं वाच्यं काव्यम् । Good poetry should convey a charming sense. क्षणे क्षणे यत्नवतामुपैति तदेव रूपं रमणीयतायाः । This description literally applies to Kālidāsa for he ever makes a pleasant reading.

The great poet-rhetorician Daṇḍin credits Kālidāsa with the introduction of the Vaidarbhī style in Classical Sanskrit. It reached polish and perfection at the hands of Kālidāsa. (लिप्ता मधुद्रवेणासन् यस्य निर्विषया गिरः । तेनेदं वत्सं वैदर्भं कालिदासेन निमित्तम् ॥) Nay, Kālidāsa is the unrivalled past-master in the art of Vaidarbhī style (वैदर्भीरीतिसन्दर्भे कालिदासः प्रगल्भते ।). Vāmana defines Rīti as a particular mode of expression (विशिष्टा पदरचना रीतिः ।). The Vaidarbhī Rīti is characterised by the following ten merits. श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः ॥ (काव्या, I. 41.)

‘Suggestiveness of thought, simplicity of language, even balance of sound and sense, sweetness and exquisite delicacy of taste, perspicuity of meaning, elegance of composition, force of expression, brilliance of diction and harmony of sentiments.’

Art requires an austere economy in expression for the purpose of achieving maximum of effect with the minimum of

means. The master-artist knows the secret. With a few suggestive touches he presents an idea more eloquently and suavely than all the verbose description of the same. Art lies in concealing art. Herein he compares most favourably with his successor Bhavabhūti. Kālidāsa subtly suggests or indicates the sentiment which the latter expresses in forcible language. The characters of the latter, overcome by passion, do weep bitterly, while Kālidāsa presents the heart-rending sorrow of his characters in few delightful touches without the waste of a tear. His sentences are always short, pithy and highly suggestive. They are over-laden with meaning. The descriptions of दक्षिणवायु (II 4) and मधुश्री (II 7) are pregnant with suggestions of the similar states of a lover and a maiden. The characteristic mark of Urvaśī conveyed by the king to the Deer for her easy identification is as short as it is fittingly significant. (IV 33). Kālidāsa is never prolix and ever concise. His innocent-looking words are dangerously piquant. They often indicate the course of events. e.g. सखि अनप्सरेव प्रतीभासि मे । ; स्थाने खद्वियं देवीशब्देनोपचर्यते । ; तादृशमनुरागं प्रेक्ष्य ; सखीजनस्ते किमुतार्द्रसौहृदः ।. In the Notes we have pointed out some more instances of his condensed style.

Kālidāsa stands unsurpassed in the serene simplicity of his language. His works hardly present any obscure riddle to the reader, which fact accounts for the phenomenal popularity of his works which are usually prescribed for beginners in Sanskrit. His vocabulary is ever current and upto-date and the reader hardly ever stumbles upon an obsolete and out-of-the-way word that bars his progress and diminishes his interest. This perfect simplicity makes his reading ever enthralling.

Tenderness in the expression of feelings and richness of creative fancy have ever distinguished him. His sensuous imagination enabled him to present the truths of life with the matchless power of concrete presentation and with a glowingly vivid imagery. His refined taste does never allow his sensuous description to degenerate into sensuality. His language is always chaste and pleasant like the sacred waters of the Ganges that enrich and ennoble the human heart and mind. The same good taste prevents him from presenting on the stage scenes of amorous dalliances of lovers in their blissful moments. The fourth

act is the happiest example of his seething brain that bodies forth forms of things unknown and unseen and that gives to airy nothing a local habitation and a name.

His style is remarkable for the harmonious blending of sound and sense. Music is the perfect art, and drama approaches very close to it. In Kālidāsa music and drama are skilfully worked up in a higher synthesis. He purposely sought after melodious effects, matching sound with the sense. There is rhythm, balance and cadence even in his prose, and his choice of words is often felicitous. He evinces a fine sense of propriety in the selection of a suitable style for his various characters. The language and style always befit in the mouth of the speaker. The Vidūṣaka, ever conscious of his great Brahminhood, affects the highflown diction evincing his learning in law and mythology. e. g. 'भो एष...उदितो राजा द्विजातीनाम् ।' 'अहल्याकामुक्तस्य महेन्द्रस्य वज्र ।' 'ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञातः...' His similes and imagery are ever chosen from the province of eatables only, which best suits his gluttonous nature and his comic personality. This feature is very prominent in the language put into the mouth of his female characters. They never use long compounds nor affect high-sounding elaborate constructions, but ever speak short, simple and homely language exactly like common men and women in their daily life. "This naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition."

Kālidāsa wields a very facile pen and is always at home in his subject whether it be the delineation of the subtle play of emotions surging up in the human heart or the confidential affairs of state or a palace or a lonely wilderness. His expressions are apt, accurate and unlaboured which fact speaks for his profound mastery over the vehicle of his thought. The simplicity and elegance of his language are simply proverbial. The smoothness and grace of his diction are equally impressive. He consciously eschews from his style any extravagance or bombast. He thus shows a sane judgment attaining to the golden mean which everywhere characterises our poet.

The German critic Lessing, while distinguishing poetry from painting, says that poetry paints the dynamic aspect of life while the painting portrays the static aspect of life. But in

Kālidāsa the poet and the painter are rolled into one. His pen vies with the brush of the painter, and his miniature paintings in verse often attain to a grace and perfection which even the master painter may envy. With equal ease he describes the dynamic and the static things. His descriptions of the royal chariot in full speed (I 4), of the vulture with the gem hovering in the sky (V 2-4), of the running deer (Śāk. I 7) show him as a perfect poet while his descriptions of Urvaśī suddenly bursting into tears (V 15), of Nārada appearing in the sky like a moving *kalp-vṛkṣa* (V 19), of the even-tide scene at the palace (III 2), of the summer mid-day in the Pleasure-Grove (II 22) etc. are so perfect that a painter may be inspired to delineate them on his canvas. The Meghadūta abounds in such vivid pen-pictures.

His style is equally adapted to various sentiments. He is a past-master in the delineation of love both in union and in separation. (एकोऽपि जीयते हन्त कालिदासो न केनचित्। शृङ्गारे ललितोद्गारे कालिदासत्रयी किमु॥) Love happy in union is exquisitely described in III 19-20. The quintessence of the Vipralambha Śṛṅgāra is strikingly described in the Megh. 85. (नूनं तस्याः प्रवलरुदितोच्छ्वननेत्रं बहुनाः निश्वासानाम-शिशिरतया भिन्नवर्णाधरोष्ठम्। हस्तन्यस्तं मुखमसकलव्याक्ति लम्बालकत्वादन्दिन्यं त्वेदनु-सरणञ्छिट्कान्तोर्विमर्ति॥) The pathos finds a heart-rending expression in the Rati-vilāpa (कुमार० IV); Aja-vilāpa (रघु० VIII) and in the fourth act of our play.

The effect of poetry is immensely heightened by the various figures of speech. With equal ease, Kālidāsa employs figures both of words and sense. The simile, however, is claimed to be his *forte* (उपमा कालिदासस्य) wherein he surpasses all. His similes are ever felicitous inasmuch as they are apt, accurate, charming and natural. Their beauty, force and suggestion are a joy for ever. His similes are carried out in suggestive touches in striking contrast to the Homeric similes which are worked out in exhaustive details. The king requests Urvaśī to open her eyes as the lotus-creeper opens its big lotuses at day-break (I. 5). There is a charm and vividness in the chain of similes describing Urvaśī's recovery from the swoon (I. 7.). Urvaśī flying into air captivating the king's heart is aptly compared to a female royal swan flying up into the sky after tearing off a fibre from the lotus-stalk (I 18). The detailed comparison of the king with the Sun (II 4)

is quite remarkable. The दक्षिणवायु compares well with the *Kāmin* (II 4) and the sight of Citralekhā unaccompanied by Urvaśī rightly fails to charm the king. (सङ्गमे पूर्वदृष्टेव यमुना गङ्गाया विना। II 15.) The pathetic comparison between the king and the lordly elephant (IV 25) deserves perusal. The riotous fancy finding Urvaśī's likeness in the foaming current (IV 28) creates indelible impression on the mind. The happy comparison between the divided royal glory and the Ganges is memorable (V 22). He presents in his similes an amazingly wide range and variety which are matched only by Shakespeare. His similes are unlaboured and they spring up like daffodils before his tread, come out like singing larks from the thicket and grow like rain-clouds in the sky.

His poetry is embellished with many other figures also. More prominent of them are Svabhāvokti, Utprekṣā, Dṛṣṭānta and Arthāntaranyāsa. His अर्थान्तरन्यासs are happy generalisations embodying a striking general truth and they have practically become the common stock of the Divine Tongue e.g. महदपि परदुःखं शीतलं सम्यगाहुः। (IV 13); स्वार्थात्सतां युक्तरा प्रणयिक्रियैव। (IV 15); न खलु वयसा जाल्यैवार्यं स्वकार्यसहो भरः। (V 18); प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते। (IV 12); न खल्वक्षिदुःखितोऽभिमुखे दीपशिखां सहते। (II) यदेवोपनत दुःखात्सुखं तदसवत्तरम्। (III 21). 'Kālidāsa has enriched the Sanskrit language with more quotable lines and expressions than any single author.' It is noteworthy that fond as he is of the beauty due to the use of figures of speech, he ever refrains from sacrificing his main purpose for effect.

Another characteristic of his style is that he is never carried by his passion for poetry. Though he is a master of lyrical poetry, he refrains from parading his mastery out of season. The verses in the mouths of his characters are quite appropriate to the time, place and the character. In this respect he shows better judgment than Bhavabhūti. Hence his dramas never degenerate into exquisite lyrical poems.

Another delightful aspect of his writings is his occasional humour. It is ever genial and refined and never coarse. The stock comic character of the Vidūṣaka is better handled by Kālidāsa. The Vidūṣaka's constant references to the delicacies of the kitchen, his similes and analogies drawn from the province of food, meals and eatables, or his funny mockery of heaven

where there is nothing to eat or drink, but where the fish are mocked by winkless eyes of the divine denizens. The quick repartees of the Vidūṣaka and the mischievous pranks of Citralekhā and Nipuṇikā supply an inexhaustible fund of wit and humour. The Vidūṣaka is good enough to poke fun at himself (किं तद्वचनं त्वुर्वचनमिव विरूपतयाद्वितीया रूपेण ।; ननु आश्रमवासपरिचित एव शास्त्राद्युक्तः ।). His ready-wittedness evokes laughter (cf. दिव्यं खलु तद्भूर्जपत्रं गतमुर्वचसा मारणेन ।). His remonstrance with Urvaśī (भवन्ति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते ।), his facile remarks on the king and the queen (लोलेण गृहीतस्य कुम्भीलकस्यास्ति वा प्रतिवचनम् ।; छिन्नहस्तो मर्त्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे भविष्यतीति ।), his quick witticisms in 'दुरागतमिदानीं संवृत्तम् ।' ' भवन्ति पश्य आश्वासितो पिशाचोऽपि भोजनेन ।' are worthy of notice. Kālidāsa thus presents humour based on a character, a situation or quibbling words.

He wrote in pure Classical Sanskrit, though a few glaring deviations from the Pāṇinian norms are to be found here and there. These irregularities are to be ascribed to his nearness in time to Pāṇini, to the variety of grammatical traditions and to the existence of a distinct epic tradition handed down by Vyāsa and Vālmiki.

Kālidāsa employs a number of metres and many times shows a happy choice of the metre heightening the effect of the sentiment conveyed. The simple Āryā and the Śloka metres predominate being best suited for the natural outbursts of the characters. In descriptions the more elaborate Vasantatilakā and the Śārdūla-vikrīḍita are prominent. For the king's bewailings the use of the Pṛthvī (II 11) is quite felicitous. For the pathetic fancy the employment of the Śikhariṇī (IV 28; 34) is significant and happy.

To sum up, Kālidāsa is a consummate artist, profound in conception and subtle in execution, sensitive to sound and suave in expression, polished in diction and apt in his similes, graphic in description and vivid in characterisation, suggestive in sense and sane in judgment, a master of language who has moulded for himself out of the infinite possibilities of the Divine Tongue a verse and diction which are absolutely grandest, most puissant and most full-voiced of any human speech.

3. *A poet of love.*

'Still his words of wisdom shine :
All's well with man, when man and woman love.'

The love-poetry of each race is the truest test of its innate refinement. The highest fulfilment of the human personality is in love; it is at once the alpha and the omega of life. It is only the master-minds of a race who gain the truest vision into the holy of holies in the human heart and disclose for us the most intimate essence of love's bliss and blessedness.

Dr. Ryder profoundly observes: "No other poet in any land has sung of happy love between man and woman as Kālidāsa sang. Every one of his works is a love-poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. If one were to doubt from a study of European literature, comparing the ancient classics with modern works, whether romantic love be the expression of a natural instinct, be not rather a morbid survival of a decaying chivalry, he has only to turn to India's independently growing literature to find the question settled. Kālidāsa's love-poetry rings as true in our ears as it did in his countrymen's ears fifteen hundred years ago.

It is of love eventually happy, though often struggling for a time against external obstacles, that Kālidāsa writes. There is nowhere in his works a trace of that not quite healthy feeling that sometimes goes under the name 'modern love'. If it were not so his poetry could hardly have survived; for happy love, blessed with children, is surely the more fundamental thing."

The Hindu love-poetry is exquisite, chaste and pure, because it is dominated by the noble ideal of true love. It consists of personal pleasure, mental affinity, racial instinct and spiritual union as vital factors. Kālidāsa's works ring ever true to these lofty ideals. In distinct tunes he sings the thrilling joy at the first gust of love that overwhelms the whole person. The whole body is thrilled at the first touch of the love's goddess. (यदयं रथसंक्षोभादसेनांसो... I 11.). Beauty blossoms in the field of love and it gains in grandeur and effect (अभरणस्याभरणं... I 11.3). No lover has ever sung of love's bliss in more rapturous, more eloquent and more convincing terms than king Purūravas when he declares that the supreme sovereignty of the world is not as sweet, as blissful as the love's labour at the feet of the beloved (III 19.). The world is dark, dismal and desolate to love denied, but it is bright, buoyant and blissful to love triumphant. To the king

separated from his beloved, the cool rays of the moon, the flowery arrows of Cupid were a source of agony; but with the union restored, the very same tormentors become reconciled, and a source of joy and bliss for ever (संरम्भस्त्वमिव सुन्दरि वध-दासीस्त्वत्सङ्गमेन मम तत्तदिवानुनीतम् । III 20). The course of true love does never run smooth, but the pain of separation only heightens the joy of union (यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् । III 21).

Urvaśī is at first won by the physical prowess of Purūravas. But so long as love depends upon external adjuncts it is never happy and is always threatened with dissolution and frustration. The true love is of '*kimapi*' type and unites soul with soul, never to be separated (cf. व्यतिपजति पदार्थानान्तरः कोऽपि हेतुर्न खलु बहिरुपाधीन् प्रीतयः संश्रयन्ते । Min. I 24.). The youthful flush flows down; the ecstasy of first love subsides; the gust of passion dies out. True love is to be re-won, recaptured in a higher and holier mood if it is not to be a brief conflagration of joy but a steady glow of bliss. Where youth steadies down and love is pinned down, there even the gods run to its consummation and the king finds a divine gem at the touch of which Urvaśī is recovered and re-won.

Kālidāsa presents some interesting observations about the peculiarities of the emotion of love. The physical manifestations of the first flush of youthful love are beautifully described in the first act (I 11); (राजा—वयस्य, अङ्गुलीस्वेदेन दूष्येन्नक्षराणि । III). The charming Ekāvalī episode gives the perfect expression to the bashful tricks of lovers. The same scene is repeated in Śāk. I. which king Duṣyanta describes : दर्माङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा । आसीद्विशृत्तवदना च विलोकयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणम् । (Śāk. II 12.). A lover's romantic dream is delicately penned in Vik. III. 15 (गूढा नूपुरशब्दमात्रमपि मे etc). Passion blinds a lady even to scornful scandals. (अयं ममापहस्तितलज्जो व्यवसायः ।). 'When the course of true love is obstructed, it, like an obstructed river, chafes but pursues its course with multiplied vigour (III 8.) Love should never over-ride duty. Cupid is burnt by God Śiva and then alone Pārvatī won him as her lord by austere penances. Indra bestows Urvaśī upon the king, not for pleasure but as an encouragement to discharge his duties. At the moment of happy union, Nārada points out : ' त्वत्कार्यं वासवः कुर्यात्त्वं च तस्मैष्टमाचरेः ।' (V 20.).

We have already explained the ethical significance of the curse of Bharata. Separation, sorrow and sufferings are necessary to purge the dross of passion, lust and selfishness. After this fiery ordeal, the happy union of lovers is always blessed. "Passion is linked to the graces and sanctities of domestic and national life and the benedictions of Indra and Nārada introduce the element of divine approval which alone makes passion a purifying and uplifting force. Only then does passion which is born of mere love of beauty become a life-giving principle. (The name of the child Āyus hints at this well.) Only then does the human king Purūravas attain true godlikeness by the unselfish and tranquil bliss of his affection into which passion has become sublimated and transmuted and transfigured, and only then a gracious humanness descends upon the divine Urvaśī."

It should be noted that Kālidāsa never regards the first union of the lovers as a moral lapse, nor the lovers as sinners. Love is a beautiful passion of the soul. He only insists that it should be the ethereal emotion and not the earthly passion. It is a misreading of the drama to think that the lovers are separated because "like flies to wanton boys are we to the gods; they kill us for their sport." Divinity is ever willing to serve and save the toiling humanity; only that humanity should show the urge of sublimation.

Another criticism that is often levelled against Kālidāsa is that he is surfeited with the one passion of love, that he cannot rise above the conventional atmosphere of the court and hence his love-poetry is not healthy and does not ring true to the experience of the common man. The critics forget that love between man and woman is the one abiding passion of humanity. As for the second objection, the poet sang true to his experience, to his time and place. That in another time and place, it rings false is no argument for its insincerity or conventionality.

अथ विक्रमोर्वशीयम् ।

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।
अन्तर्यश्च सुमुद्बुभिर्नियमितप्राणादिभिर्मृग्यते
स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ १ ॥
(नान्यन्ते)

१. सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष इतस्तावत् ।

(प्रविश्य ।)

२. पारिपार्श्विकः—भाव अयमस्मि ।

VIKRAMORVAŚĪYAM

Act I

PROLOGUE

May He, the Eternal One, who is easily attainable by the path of unswerving devotion, bestow upon you supreme bliss—, He, who is hailed in the Vedāntas as the Supreme Spirit, (*Eka Puruṣa*), who still remains after pervading both Heaven and Earth; to whom alone the specific epithet *Īśvara* (*Supreme Ruler*) applies, true to a syllable; and He who is sought inwardly by restraining the *Prāṇa* and other vital airs, by those who desire to attain (*complete*) emancipation. (1)

(*Invocation over*)

1. The Manager : (*Eyes by the curtain*) : Māriṣa, come along; please !

(*Coming up*)

2. Actor : Here I am, Sir.

३. सूत्रधारः—मारिष बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टाः प्रयोग-
बन्धाः । सोऽहमद्य विक्रमोर्वशीयं नाम नाटकमपूर्वं प्रयोक्ष्ये । तदुच्यतां
पात्रवर्गः स्वेषु स्वेषु पाठेष्ववहितैर्भवितव्यमिति ।

४. पारिपार्श्विकः—यथाज्ञापयति भावः । (इति निष्क्रान्तः ।)

५. सूत्रधारः—यावदिदानीमार्यमिश्रान्विज्ञापयामि । (प्राणिपत्य)

प्रणयिषु वा दाक्षिण्यादथवा सद्यस्तुपुरुषबहुमानात् ।

शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ २ ॥

(नेपथ्ये)

६. परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।
(परित्ताअदु परित्ताअदु जो सुरपक्षवादी जस्स वा अम्बरअले गदी अत्थि ।)

७. सूत्रधारः—(कर्णं दत्त्वा) अये किं नु खलु माद्विज्ञापनानन्तरं
कुररीणामिवाकाशे शङ्खः श्रूयते । (विचिन्त्य) भवतु । ज्ञातम् ।

3. The Manager : Māriṣa, the assembly has very often witnessed the dramatic compositions of former poets. I shall, therefore, stage (*to-day*) a play, never brought to the stage before, by name Vikramorvaśīya. Ask the band of actors, therefore, to be attentive to their respective parts in it.

4. Actor : Just what you command, Sir. (*Exit*)

5. The Manager : And now I request the honourable gentlemen here. (*Bowing low*) Either out of courtesy for us, your humble servants, or your respect for the noble hero of this excellent plot, will you please attend to this composition by Kālidāsa with attentive minds. (2)

(*Behind the Scenes*)

6. Help ! Oh, Help ! Whosoever is friendly to the Gods, and has access into the aerial regions.

7. The Manager : (*Harkening*) Hallow ! What cries are these, immediately after my request, in the air, as those of the (*distressed*) female ospreys. (*Reflecting*) Ah ! Yes. I know.

ऊरुद्धवा नरसखस्य मुनेः सुरस्त्री
कैलासनाथमुपसृत्य निवर्तमाना ।
वन्दीकृता विबुधशत्रुभिरर्धमार्गे
क्रन्दत्यतः शरणमप्सरसां गणोऽयम् ॥ ३ ॥

(इति निष्क्रान्तः ।)

प्रस्तावना ।

(ततः प्रविशन्त्यप्सरसः ।)

८. अप्सरसः—परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बर-
तले गतिरस्ति । (परिताअदु परिताअदु जो सुरपक्षवादी जस्स वा अम्बर-
अले गदी अत्थि ।)

(ततः प्रविशत्यपटीक्षेपेण राजा पुरुरवा रथेन सूतश्च ।)

९. राजा—अलमाक्रन्दितेन । सूर्योपस्थानात् प्रतिनिवृत्तं पुरुरवसं
मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

१०. रम्भा—असुरावलेपात् । (असुरावलेवादो ।)

The celestial nymph, sprung from the thigh of the great sage (*Nārāyaṇa*), the friend of Nara, is, while returning after having waited upon the Lord of the Kailāsa (*Kubera*), taken prisoner on the way by the enemies of gods; that is why this bevy of nymphs is crying for succour. (3) (*Exit*).

END OF THE PROLOGUE

(*Enter some heavenly nymphs.*)

8. Nymphs : Help ! Oh, Help ! whosoever is a friend of the gods and has an access to the aerial regions, may protect us !

(*Enter the king in his chariot and the charioteer, with a toss of the curtain.*)

9. King : Enough of those cries. Come to me—' Purūravas '—just on his way back, having waited upon the Sun, and tell me what way do your Ladyships seek protection.

10. Rambhā : From the demon's outrage.

११. राजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

१२. रम्भा—शृणोतु महाराजः । या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य प्रत्यादेशो रूपगर्वितायाः श्रियः अलङ्कारः स्वर्गस्य सानः प्रियसख्युर्वशी कुबेरभवनात् प्रतिनिवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन चित्रलेखाद्वितीया अर्धपथ एव बन्दीग्राहं गृहीता । (सुणातु महाराजो । जा तवोविसेसपरिसङ्किदस्स सुउमारं पहरणं महिन्दस्स पञ्चादेशो रूवगव्विदाए सिरीए अलंकारो सग्गस्स सा णो पिअसही उव्वसी कुबेरभवणादो पडिणिवुत्तमाणा समावत्तिदिट्ठेण हिरण्यपुरवासिणा केशिणा दानवेण चित्तलेहादुदीआ अद्धपथं जेव्व बन्दीग्राहं गिहीदा ।)

१३. राजा—अपि ज्ञायते कतमेन दिग्विभागेन गतः स जाल्म इति ।

१४. सहजान्या—पूर्वोत्तरेण । (पुव्वुत्तरेण ।)

१५. राजा—तेन हि मुच्यतां विषादः । यतिष्ये वः सखीप्रत्यानयनाय ।

१६. सर्वाः—सदृशं खलु सोमादेकान्तरस्य । (सरिसं खु सोमादो एकन्दरस्स ।)

11. King : The demon's outrage ! What way has it offended your Ladyships ?

12. Rambhā : Listen please, Your Majesty : our dear friend Urvaśī, the tendermost weapon of the great Indra, whenever he is alarmed by the severities of penances of sages; she who eclipses (*even*) Śrī, so proud of her beauty; and who is the ornament of Heaven, was, while on her way from Kubera's mansion, seized along with Citralekhā, by the demon Kēsin of Hiraṇyapura, who fell upon us all of a sudden.

13. King : Know ye, in what direction has the miscreant fled ?

14. Sahajanyā : By the North-East, please.

15. King : Well then, do away with your sorrow. I shall strive my best to restore to you your friends.

16. All : That is worthy of him, removed just by one degree (*in descent*) from the Moon-God.

१७. राजा—क पुनर्मा भवत्यः प्रतिपालयिष्यन्ति ।
 १८. सर्वाः—एतस्मिन् हेमकूटशिखरे । (इमस्मिन् हेमकूटसिहरे ।)
 १९. राजा—सूत ऐशानीं दिशं प्रति नोदयाश्चानाशुगमनाय ।
 २०. सूतः—यदाज्ञापत्यायुष्मान् । (इति यथोक्तं करोति ।)
 २१. राजा—(रथवेगं निरूपयन्) साधु साधु । अनेन रथवेगेन
 पूर्वप्रस्थितं वैनतेयमप्यासादयेयं किं पुनस्तमपकारिणं मघोनः । तथा हि
 अग्रे यान्ति रथस्य रेणुवदमी चूर्णीभवन्तो घना—
 श्वक्रभ्रान्तिररान्तरेषु जनयत्यन्यामिवारावलीम् ।
 चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरं
 यद्यग्रे च समं स्थितो ध्वजपटः प्रान्ते च वेगानिलात् ॥ ४ ॥
 (निष्क्रान्तो रथेन राजा सूतश्च ।)
 २२. रम्भा—हला गतो राजर्षिः । तद्वयमपि यथासन्दिष्टं प्रदेशं
 संक्रमामहे । (हला गदो राप्सी । ता अम्हेवि जथासन्दिष्टं पदेसं संक्रमामो ।)

17. King : Where will you all wait for me ?
 18. All : There, on the peak of the Hemakūṭa.
 19. King : Charioteer, press on the horses on to a top speed
 towards the North-East.

20. Charioteer : As Your Majesty commands.

(Does accordingly.)

21. King : (*Observing the speed of the chariot*) Well done !
 With this speed of the chariot, I may overtake Garuda even if
 he has a start over me; what then of this offender of Lord
 Indra ? For,

These clouds, being pulverised, shoot up before the chariot
 like dust; the revolutions of the wheels produce as if a second
 set of spokes under the spokes; on account of the wind produced
 by the high speed (*of the chariot*) the long chowries cresting the
 heads of the horses appear motionless as if drawn in a picture,
 and the banner-cloth opens out full length between the top of the
 flag-staff and its own end. (4)

(*Exit the King with the chariot and the charioteer.*)

22. Rambhā : Friend, the royal sage is already gone. Let
 us, therefore, move on to the appointed place.

२३. शेषाः— तथा । (तह ।)

(इति सर्वाः शैलावतरणं रूपायित्वा स्थिताः ।)

२४. रम्भा— अपि नाम स राजर्षिरुद्धरेन्नो हृदयशल्यम् । (अवि
गाम सो राएसी उद्धरे णो हिअअसल्लम् ।)

२५. मेनका—हला मा ते संशयो भवतु । उपस्थितसम्परायो महेन्द्रोऽपि
मध्यमलोकात् सबहुमानमानाथ्य तमेव विजयसेनामुखे नियुङ्क्ते । (हला
मा दे संसओ होदु । उवट्टिदसंवराओ महिन्दो वि मज्झमलोआदो सबहुमाणं
आणविअ तं एव्व विअअसेणामुहे णिओजेदि ।)

२६. रम्भा—सर्वथा इह विजयी भवतु । (सव्वहा इह विअई मोदु ।)

२७. मेनका—(क्षणमात्रं स्थित्वा) हला समाश्रसित समाश्रसित । एष
उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते । न खलु एषोऽ
कृतार्यो निवर्तिष्यते । (हला समस्ससध समस्ससध । एसो उच्चलिदहरिण-
केदणो तस्स राएसिणो सोमदत्तो रहो दीसदि । ण खु एसो अकिदत्थो
णिवत्तिस्सदि ।)

(सर्वा उच्चक्षुषो विलोकयन्ति ।)

23. Rest : As you say.

(All gesticulate descending down to the mountain and then await.)

24. Rambhā : Can the royal sage extract the dart (of sorrow)
from our hearts ?

25. Menakā : Let there not be the least doubt about it. For
even the great Indra, my friend, when a war is imminent, in-
vites him of all from the middle-world and posts him to the
command of the ever-victorious hosts.

26. Rambhā : I wish he is successful at all events in the
present undertaking.

27. Menakā : (Pausing a while) Cheer up, cheer up my
friend ! There, see Somadatta, that royal sage's chariot with its
banner distinctly bearing the ensign of Deer, fluttering high.
And surely he will never have returned without accomplishing
his object.

(All stare with eyes upturned.)

(ततः प्रविशति रथारूढो राजा सूतश्च चित्रलेखावलम्बिता भय-
निमीलिताक्षी चोर्वशी ।)

२८. चित्रलेखा—समाश्वसितु समाश्वसितु प्रियसखी । (समस्ससदु-
समस्ससदु पिअसही ।)

२९. राजा—सुन्दरि समाश्वसिहि समाश्वसिहि ।

गतं भयं भीरु सुरारिस्सम्भवं

त्रिलोकरक्षी महिमा हि वज्रिणः ।

तदेतदुन्मीलय चक्षुरायतं

महोत्पलं प्रत्युपसीव पद्मिनी ॥ ५ ॥

३०. चित्रलेखा—अहो कथमुच्छ्वसितमात्रसम्भावितजीविता अद्यापि
संज्ञां न प्रतिपद्यते । (अम्महे कहं उस्ससिदमेत्तसंभाविदजीविदा अज्ज वि
सण्णं ण पडिवज्जदि ।)

३१. राजा—वलवदत्रभवती परित्रस्ता । तथा हि

मुञ्चति न तावदस्याः कम्पं कुसुमसमवन्धनं हृदयम् ।

पश्य हरिचन्दनेन स्तनमभ्योच्छ्वासिना कथितम् ॥ ६ ॥

(Enter King seated in the chariot, the charioteer and Urvasī with
eyes closed in terror and supporting on Citralekhā's arm.)

28. Citralekhā : Take heart, take heart, my dear friend !

29. King : Fair lady, do cheer up, please !

Dispelled, Oh timid one, is the fear which was caused by
the foe of the gods ; for, the greatness of Indra, indeed, pro-
tects the three worlds. Open up those large eyes of yours even as
the lotus-plant may fully open its large lotuses at day-break. (5)

30. Citralekhā : Alas ! How does not she, whose life is
inferred only from her (very slow) breathing, recover her con-
sciousness (even) as yet ?

31. King : Your friend is terribly affrighted. For,

Her heart, as delicate as a flower, does not yet give up the
tremor (caused by fear) which is clearly indicated by the yellow
sandal paste that is rising up between her two breasts. (6)

३२. चित्रलेखा—सखि उर्वशी पर्यवस्थापयात्मानम् । अनप्सरेव प्रतिभासि मे । (हला उव्वसि पज्जवत्यावेहि अत्ताणं । अणच्छरा विअ पडिहासि मे ।)

(उर्वशी प्रत्यागच्छति ।)

३३. राजा—(सहर्षम् ।) अयि प्रकृतिमापद्यते ते प्रियसखी । पश्य

आविर्भूते शशिनि तमसा मुच्यमानेव रात्रि

नैशस्यार्चिर्हुतभुज इव छिन्नभूयिष्ठधूमा ।

मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा

गङ्गा रोधःपतनकलुषा गृह्णीतीव प्रसादम् ॥ ७ ॥

३४. चित्रलेखा—सखि विश्रब्धा भव । पराभूताः खलु त्रिदशपरिपन्थिनो हताशाः । (सहि विस्सद्धा होहि । पराभूदा क्खु तिदसपरिपन्थिणो हदासा ।)

३५. उर्वशी—(चक्षुषी उन्मील्य ।) किं प्रभावदर्शिना महेन्द्रेण । (किं पहावदंसिणा महिन्द्रेण ।)

३६. चित्रलेखा— न महेन्द्रेण । महेन्द्रसदृशानुभावेन अनेन राजर्षिणा पुरुरवसा । (ण महिन्द्रेण । महिन्दसरिसाणुभावेण इमिणा राएसिणा पुरुरवसेण ।)

32. Citralekhā: Friend, do compose yourself. You do appear quite unlike a heavenly nymph.

(*Urvasī recovers consciousness.*)

33. King: (*Joyfully*) Ah! Your friend is recovering consciousness. Behold.

The fair one, wellnigh relieved of her mental stupor, seems like the night left by darkness at the appearance of the Moon; or like the flame of the nightly fires, the smoke of which is mostly dispelled, or like (*the flow of*) the Ganges regaining her lucidity after being soiled by the crumbling in of her own banks. (7)

34. Citralekhā: Friend, be calm. Vanquished completely are those malevolent opponents of the gods.

35. Urvasī: (*Opening her eyes*) By the great Indra who perceives through his miraculous power?

36. Citralekhā: Not by Mahendra; but by this royal sage Purūravas, who in his prowess is the equal of Mahendra.

३७. उर्वशी — (राजानमवलोक्य । आत्मगतम् ।) उपकृतं खलु दानवैः । (उवकिदं खु दाणवेहिं ।)

३८. राजा — (प्रकृतिस्थामुर्वशीं निर्वर्ण्य । आत्मगतम् ।) स्थाने खलु नारायणमृषिं विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिताः सर्वा अप्सरस इति । अथवा नेयं तपस्विनः सृष्टिर्भवितुमर्हति ।

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभः

शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।

वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ ८ ॥

३९. उर्वशी — हला स सखीजनः कुत्र खलु इदानीं भवेत् । (हला सो सहीजणो कहिं खु दाणिं भवे ।)

४०. चित्रलेखा — अभयदायी महाराजो जानाति । (अभयदाई महाराजो जाणादि ।)

४१. राजा — (उर्वशीमवलोक्यन् ।) महति विषादे वर्तते । पश्यतु भवती ।

37. *Urvaśī* : (*Glancing at the King; to herself*) The demons have, indeed, obliged me !

38. *King* : (*Observing *Urvaśī* restored to herself; to himself*) It is but proper, that the nymphs of heaven when they were attempting to entice the sage *Nārāyaṇa*, were put to shame as they saw her spring from his thigh. Or rather, she cannot be the creation of the poor ascetic !

In the fact of her creation was the moon of lovely brightness her creator ? Or, was it Madana himself, the one abode of Love ? Or the month abounding in flowers ? For, how could an aged ascetic, *dulled* by the studies of the Vedas, who has withdrawn himself from all worldly pleasures have created this very fascinating Beauty ? (8)

39. *Urvaśī* : Friend, where can be, by now, that company of our friends ?

40. *Citrālekṣhā* : The king who has granted us safety knows.

41. *King* : (*Looks at *Urvaśī*.*) They are in very great affliction. Let your ladyship see.

यदृच्छया त्वं सकृदप्यवन्ध्ययोः

पथि स्थिता सुन्दरि यस्य नेत्रयोः ।

त्वया विना सोऽपि समुत्सुको भवेत्

सखीजनस्ते किमुतार्द्रसौहृदः ॥ ९ ॥

४२. उर्वशी— (अपवार्थ) अभिजातं खल्वस्य वचनम् । अथवा चन्द्रादमृतमिति किमत्राश्चर्यम् । (प्रकाशम् ।) अत एवैनं प्रेक्षितुं त्वरते मे हृदयम् । (अहिजादं खु से वअणं । अहवा चन्दादो अमिअंति किं एत्थ अल्लुरिअं । अदो एव्व णं पेक्खिदुं तुवरदि मे हिअअं ।)

४३. राजा— (हस्तेन दर्शयन् ।)

एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः ।

प्रत्यागतप्रसादं चन्द्रमिवोपप्लवान्मुक्तम् ॥ १० ॥

४४. चित्रलेखा—सखि पश्य । (हला पेक्ख ।)

४५. उर्वशी—(राजानं सस्पृहं पश्यन्ती ।) समदुःखः पिबतीव मां नयनाभ्याम् । (समदुक्खो पिबइव्व मं णयणेहिं ।)

४६. चित्रलेखा—(साकूतम् ।) अयि कः । (अयि को ।)

Even he, O beautiful one, in the range of whose eyes you have moved but once rendering them fruitful, will be anxious without you; what then of your friends full of ardent love for you? (9)

42. Urvaśī : (*Aside*) Noble indeed are his words. Or what wonder if nectar flows from the Moon? (*Aloud*) That is why my heart is impatient to see them.

43. King : (*Pointing by his hand*)

Those your friends, stationed on the Hemakūṭa, are beholding your visage, O fair one, which has regained its grace like the moon released from an eclipse. (10)

44. Citralekhā : Friend, behold !

45. Urvaśī : (*Looks wistfully at the King.*) Sharing equally my grief, seems to feast upon me with the (*thirsty*) pair of eyes.

46. Citralekhā : (*Significantly*) Who, my dear ?

४७. उर्वशी—ननु सखीजनः । (णं सहिअणो ।)

४८. रम्भा—(सहर्षम् ।) एष चित्रलेखाद्वितीयां प्रियसखीमुर्वशीं गृहीत्वा विशाखासमीपगत इव भगवांश्चन्द्र उपस्थितो राजर्षिः । (एसो चित्तलेहादुदिअं पिअसहीं उव्वासिं गेण्हिअ विसाहासमीवगदो विअ भअवं चन्दो उवठिठदो राएसी ।)

४९. मेनका—(निर्वर्ण्यं ।) द्वे अपि नः प्रिये उपनते । इयं प्रत्यानीता प्रियसखी अयं चापरिक्षतशरीरो राजर्षिः । (दुवेवि णो पिआणि उवणदाणि । इअं पच्चाणीदा पिअसहीं अअं च अपरिक्खदसरीरो राएसी ।)

५०. सहजान्या—सखि सुष्ठु भणसि । दुर्जयाः खलु दानवाः । (सहि सुठ्ठु भणासि । दुज्जआ खु दाणवा ।)

५१. राजा—सूत इदं तच्छैलशिखरम् । अवतार्यतां रथः ।

५२. सूतः—यदाज्ञापयत्यायुष्मान् । (इति तथा करोति ।)

५३. राजा—(चक्रोद्वातं रूपयित्वा । आत्मगतम् ।) हन्त दत्तफलो मे विषमावतारः ।

47. Urvaśī : Well, I mean the group of friends.

48. Rambhā : (*with joy*) Here arrives the royal sage carrying along our dear friend Urvaśī and Citralekhā with him like the Moon in conjunction with (*the constellation of*) the (*two*) Viśākhā (*stars*).

49. Menakā : (*Looking closely*) Both of our desires have been accomplished—here is our dear friend Urvaśī recovered to us and there His Majesty quite unscathed.

50. Sahajanyā : You tell the fact, friend; the demons are indeed difficult to conquer !

51. King : Charioteer, here is that peak of the mountain. Let the chariot descend.

52. Charioteer : As My Lord commands.

(*Does accordingly.*)

53. King : (*Gesticulates a jolting of the car; to himself*) Ah, not unrewarded is my descent on the rugged ground :

यदयं रथसंशोभादंसेनांसो रथोपमश्रोण्याः ।

स्पृष्टः सरोमविक्रियमङ्कुरितं मनसिजेनेव ॥ ११ ॥

५४. उर्वशी—(सत्रीडम् ।) सखि किमपि परतोऽपसर । (हला वि वि परदो ओसर ।)

५५. चित्रलेखा—(सस्मितम् ।) नाहं शक्ता । (णाहं सक्ता ।)

५६. रम्भा— सख्यः एत संभावयामो राजर्षिम् । (हला ए संभावेम्ह राएसिं ।) (सर्वा उपसर्पन्ति ।)

५७. राजा—सूत स्थापय तावद् रथम् ।

यावत्पुनरियं सुभ्रूत्सुकाभिः समुत्सुका ।

सखीभिर्याति संपर्कं लताभिः श्रीखिवार्तवी ॥ १२ ॥

(सूतस्तथा करोति ।)

५८. अप्सरसः—दिष्ट्या महाराजो विजयेन वर्धते । (दिष्टिआ महाराओ विअएण वट्ठदि ।)

५९. राजा—भवत्यश्च सखीसमागमेन ।

Since, by the jolting of the wheel, this shoulder of mine has been touched by that of hers with wheel-like-rounded hips, so as to make my hair stand on ends (*with joy*) as though the love has sprouted within. (11)

54. Urvāśī : (*Blushingly*) Friend, move a bit further.

55. Citralekhā : (*Smilingly*) No ! I cannot.

56. Rambhā : Friends, come on ; let us honour this royal sage.

(*All approach.*)

57. King : Charioteer, stop now the chariot,

So that this lady with beautiful eyebrows, who is eager to meet her friends, equally impatient, may hasten to meet them once more like the Vernal Beauty meeting the (seasonal) creepers. (12)

(*The charioteer does as directed.*)

58. All : We congratulate Your Majesty upon your victory.

59. King : And you upon the re-union with your friend.

६०. उर्वशी— (चित्रलेखादत्तहस्ता रथावदतीर्य ।) सख्यः एत
पीडितं मां परिष्वजध्वम् । न खलु ममासीदाशा भूयोपि सखीजनं द्रक्ष्या-
मीति । (हला एष पीडितं मं परिस्सजध । ण खु मे आसि आसा भूओ
वि सहीअणं पेक्खिस्सन्ति ।)

(सख्यस्त्वरिताः परिष्वजन्ते)

६१. रम्भा— सर्वथा महाराजः कल्पशतानि पृथिवीं पालयिता भवतु ।
(सन्वहा महाराओ कप्पसदाइं पुहविं पालअन्तो होदु ।)

६२. सूतः— आयुष्मन् पूर्वस्यां दिशि महता रथवेगेनोपदर्शितः
शब्दः ।

अयं च गगनात्कोऽपि तप्तचामीकराङ्गदः ।

अवरोहति शैलाग्रं तडित्वानिव तोयदः ॥ १३ ॥

(पश्यन्त्यप्सरसः ।)

६३. सर्वाः— अहो चित्ररथः । (अम्भो चित्तरहो ।)

(ततः प्रविशति चित्ररथः ।)

६४. चित्ररथः— (राजानं दृष्ट्वा सबहुमानम् ।) दिष्ट्या महेन्द्रोपकार-
पर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।

60. Urvaśī : (*Helped by Citralekhā with her hand, alights from the chariot.*) Friends, come and embrace me closely. Indeed, I never hoped to see my friends once again.

(*They hastily embrace.*)

61. Rambhā : May His Majesty, by all means, be the protector of the earth for a hundred *kalpas* !

62. Charioteer : My Lord, in the East is being heard a sound as is made by the great velocity of a chariot.

Here is someone descending upon the mountain peak from the sky—wearing armlets of burnished gold, like a cloud streaked by the silver line of lightning. (13)

(*The nymphs look up.*)

63. All : Oh ! Citraratha !

(*Then enters Citraratha.*)

64. Citraratha : (*Looking at the King. With great respect.*) I congratulate Your Honour upon the greatness of your valour sufficient to oblige the great Indra.

६५. राजा— अये गन्धर्वराजः । (रथादवतीर्य) स्वागतं प्रिय सुहृदे ।

(परस्परं हस्तौ स्पृशतः ।)

६६. चित्ररथः— वयस्य केशिना ह्वतामुर्वशीं नारदादुपश्रुत्य प्रत्या-
हरणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा । ततो वयमन्तरा चारणेभ्य-
स्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स भवानिमां पुरस्कृत्य
सहास्माभिर्मघवन्तं द्रष्टुमर्हति । महत्खलु तत्रभवतो मघोनः प्रियमनुष्ठितं
भवता । पश्य

पुरा नारायणेनेयमतिस्पृष्टा मरुवते ।

दैत्यहस्तादपाच्छिद्य सुहृदा संप्रति त्वया ॥ १४ ॥

६७. राजा— मा मैवम् ।

ननु वज्रिण एव वीर्यमेतद्

विजयन्ते द्विषदो यदस्य पक्ष्याः ।

वसुधाधरकंदराद्विसर्पी

प्रतिशब्दोऽपि हरेर्भिनत्ति नागान् ॥ १५ ॥

65. King: Ah! The king of the Gandharvas. (*Alighting from the chariot*) Welcome to my dear friend!

(*Both shake hands.*)

66. Citraratha: Friend, on learning from Nārada that Urvaśī has been abducted by Keśin, Indra ordered the forces of the Gandharvas to recover her. Then on our way we heard the proclamations of your victory from panegyrists and so have come to you over here. It behoves Your Honour, therefore, to accompany her with us to see Indra. Very pleasant, indeed, is the service you have rendered to Indra. See,

Formerly she was presented to the Lord of the gods by Nārāyaṇa; and now by you, his friend, by rescuing her from the hands of the demon. (14)

67. King: No, it is not so.

It is indeed the prowess of Indra (the wielder of the thunder bolt) himself that his followers conquer their enemies; even the very echo of the lion's roar, spreading out from the mountain-caves scares away the mighty elephants. (15)

६८. चित्ररथः—युक्तमेतत् । अनुत्सेकः खलु विक्रमालंकारः ।

६९. राजा—सखे नायमवसरो मम शतक्रतुं द्रष्टुम् । अतस्त्वमेवात्र-
भवतीं प्रमोरन्तिकं प्रापय ।

७०. चित्ररथः—यथा भवान्मन्यते । इत इतो भवत्यः ।

(अप्सरसः प्रस्थिताः ।)

७१. उर्वशी—(जनान्तिकम् ।) सखि चित्रलेखे उपकारिणमपि राजर्षिं
न शक्नोम्यामन्त्रयितुम् । तत्त्वं मे मुखं भव । (हला चित्तलेहे उवआरिणं
पि राएसि ण सक्कुणोमि आमन्तेदुं । ता तुमं मे मुहं होहि ।)

७२. चित्रलेखा—(राजानमुपेत्य ।) महाराज उर्वशी विज्ञापयति—
महाराजेनाभ्यनुज्ञातेच्छामि प्रियसखीमिव महाराजस्य कीर्तिं सुरलोकं नेतु-
मिति । (महाराज उव्वसी विण्णवेदि—महाराएण अब्भणुण्णादा इह्छामि
पिअसहिं विअ महाराअस्स किर्त्तिं सुरलोअं गेदुंति ।)

७३. राजा—गम्यतां पुनर्दर्शनाय ।

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति ।)

68. Citraratha : It is proper. Modesty is ever the orna-
ment of valour.

69. King : Friend, this is no occasion for me to see Lord
Indra. Do you, therefore, conduct her to His Lordship.

70. Citraratha : As Your Honour pleases. This way, this
way, ladies.

(*The nymphs proceed.*)

71. Urvaśī : Friend Citralekhā, I am unable to bid farewell
to my benefactor, the royal sage. Do you, therefore, become
my mouthpiece.

72. Citralekhā : (*Approaching the King*) My Lord, Urvaśī
begs to request, ' If permitted by Your Majesty, I desire to take
with me your fame to heaven, as my dearly cherished friend.'

73. King : Adieu ! Au revoir !

(*All with the Gandharvas gesticulate flying up into the sky.*)

७४. उर्वशी—(उत्पन्नभङ्गं रूपयित्वा) अहो लताविट्पे ममैकावली
लग्ना । (सव्याजं परिवृत्य राजानं पश्यन्ती) चित्रलेखे मोचय तावदेनाम् ।
(अम्मो लताविडवे मे एआवली लग्ना । चित्रलेहे मोआवेहि दाव णं ।)

७५. चित्रलेखा—(सस्मितम्) दृढं खलु लग्ना । दुर्मोचनीयेव मम
प्रतिभाति । भवतु यतिष्ये तावत् । (दिढं खु लग्ना । दुम्मोआ विअ मे
पडिहादि । होदु जदिस्सं दाव ।)

७६. उर्वशी—(स्मितं कृत्वा) सखि स्मर तावदेतदात्मनो वचनम् ।
(सहि सुमरेहि दाव एदं अत्तणो वअणं ।)
(चित्रलेखा मोचनं नाटयति ।)

७७. राजा—(स्वगतम्)

प्रियमाचरितं लते त्वया मे गमनेऽस्याः क्षणविघ्नमाचरन्त्या ।

यदियं पुनरप्यपाङ्गनेत्रा परिदृत्तार्धमुखी मयाद्य दृष्टा ॥ १६ ॥

७८. सूतः— आयुष्मन्

अदः सुरेन्द्रस्य कृतापराधान्

प्राक्षिप्य दैत्यान् लवणाग्नुराशौ ।

वायव्यमुखं शरधिं पुनस्ते

महोरगः श्वभ्रमिव प्रविष्टम् ॥ १७ ॥

74. Urvaśī : (*Gesticulating a break in her flight*) Alas ! This my necklace has got entangled in the shoots of the creepers. (*Turning round under this pretext and looking at the King*) Citralekhā, do just disentangle that.

75. Citralekhā : (*Smiling*) Ah, it is deeply entangled and seems to be inextricable. Well, I shall try.

76. Urvaśī : (*Smiling*) Friend, remember these your words. (*Citralekhā gesticulates extricating.*)

77. King : (*To himself*) O creeper, you have done a kind service to me by causing a moment's interruption in her departure. For, thus I could see her once again, with her side-long glances and her half-turned face. (16)

78. Charioteer : My Lord,

This missile, presided over by Vāyu, having hurled down into the salt ocean the demon foes that had offended against the Lord of Gods, has now again entered your quiver like the huge cobra his covert.

७९. राजा— तेन ह्यपश्लेषय रथं यावदारोहामि ।

(सूतस्तथा करोति । राजा नाट्येन रथमारोहति । उर्वशी सनिःश्वासं राजानमवलोकयन्ती सह सखीभिर्निष्क्रान्ता चित्ररथश्च ।)

८०. राजा— (उर्वशीमार्गोन्मुखः) अहो नु खलु दुर्लभाभिनिवेशी मदनः ।

एषा मनो मे प्रसभं शरीरात्पितुः पदं मध्यममुत्पतन्ती ।

सुराङ्गना कर्षति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति विक्रमोर्वशीये प्रथमोऽङ्कः ।

79. King: Well then, bring near the chariot, so that I shall mount it.

(*The charioteer acts accordingly. The King gesticulates ascending it. Urvasī sighingly glances at him and departs with her friends and Citraratha.*)

80. King: (*With his face turned towards her path*) O wonder ! how does the Love God attach one's mind to an object, quite unattainable !

This nymph of heaven, flying up through the middle-pace of her father, bears off forcibly my heart from the body, like a female swan (before soaring into the air) tears away a fibre from a lotus stalk, the end of which is already broken.

(*Exeunt Omnes.*)

END OF ACT ONE.

द्वितीयोऽङ्कः ।

(ततः प्रविशति विदूषकः ।)

१. विदूषकः—ही ही भोः । निमन्त्रणिकः परमान्नेनेव राजरहस्येन स्फुटमानो न शक्तो म्याकीर्ण आत्मनो जिह्वां रक्षितुम् । तद्यावत् तत्र भवान्वयस्यो धर्मासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते विमानपरिच्छन्दपरिसरे स्थास्यामि । (ही ही भो । णिमन्तणिओ परमण्णेण विअ राअरहस्सेण फुट्माणो ण सक्कुणोमि आइण्णे अत्तणो जीहं रक्खिदुं । ता जाव तत्तभवं वअस्सो धम्मासणादो उठ्ठेदि दाव इमस्सि विरलजनसंवादे विमाणपडिच्छन्दपरिसरे चिठ्ठिठस्सं ।) (परिक्रम्य तत्र स्थितः ।)

(ततः प्रविशति चैटी ।)

२. चैटी—आज्ञप्तास्मि देव्या काशिराजपुत्र्या यथा—हञ्जे निपुणिके यतः प्रभृति भगवतः सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्त आरभ्य शून्यहृदय इव लक्ष्यते । तत्तस्य प्रियवयस्यादार्यमाणवकाजानीहि तावदस्योत्कण्ठाकारणमिति । तत्कथं खलु मया स ब्रह्मवन्धुरतिसंधेयः ।

Act II

(Enter Vidūṣaka.)

1. Vidūṣaka : Ha ha ! Bursting as I am with the King's secret like a Brahmin at dinner on sumptuous food, I shall not be able to keep my tongue to myself in the midst of a crowd. Until, therefore, my honoured friend rises from his judgment-seat, I shall lounge nearby the Vimānapratechanda palace, but sparsely attended by people.

(Walks about and waits.)

(Enter Nipuṇikā, a maidservant.)

2. Maid : I am commanded by Her Majesty, the daughter of the King of Kāśis : Miss Nipuṇikā, ever since My Lord returned after having waited upon the Sun God, he appears just to be absent-minded. Learn, therefore, from his dear

अथवा विरलतृणाग्रलग्नमिवावश्यायसालिलं चिरं न तस्मिन् राजरहस्यं तिष्ठति । यावदेनमन्विष्यामि । (परिक्रम्य अवलोक्य च) एष खलु आलिखितो वानर इव किमपि तूष्णींभूत आर्यमाणवकस्तिष्ठति । यावदेनमुपसर्पामि । (उपसृत्य) आर्य वन्दे । (आणत्तमिह देवीए कासिराअपुत्तीए जधा हज्जे णिउणिए अदोपहुदि भअवदो सुज्जस्स उवध्याणं करिअ पडिणिवुत्तो अज्जउत्तो तदो आरहिअ सुण्णहिअओ विअ लक्खीअदि । ता तस्स पिअवअस्सादो अज्जमाणवआदो जाणाहि दाव से उक्कण्ठाकालणंति । कहं खु मए सो वम्हवन्धू अदिसंघेओ । अहवा विरलतणगलगं विअ अवस्साअसलिलं चिरं न तस्सि राअरहस्सं चिट्ठदि । जाव णं अण्णेसामि । एसो खु आलिहिदो वाणरो विअ किंपि तुण्हिभूदो अज्जमाणवओ चिट्ठदि । जाव णं उवसप्पामि । अज्ज वन्दामि ।)

३. विदूषकः—स्वस्ति भवत्यै । (आत्मगतम् ।) इमां दुष्टचेटिकां दृष्ट्वा तद्राजरहस्यं हृदयं भित्वा निष्क्रामतीव । (प्रकाशम् ।) निपुणिके सङ्गीतव्यापारमुज्झित्वा क प्रस्थितासि । (सथि भोदीए । इमं दुष्टचेटिअं पेक्खिअ तं राअरहस्सं हिअअं भिन्दिअ णिक्कमदि विअ । णिउणिए संगीदवावारं उडिअ कहिं पथिदा सि ।)

४. निपुणिका—देव्या वचनेनार्यमेव द्रष्टुम् । (देवीए वअणेण अज्ज एव पेक्खिदुं ।)

friend, the noble Mānavaka, the cause of his uneasiness. But how am I to over-reach that wretch of a Brahmin? Or rather, it would be that the King's secret can rest no longer with him, than a dewdrop upon the tip of a thin grass-blade. I shall, therefore, hunt him out. (*Walking about and looking*) Here stands the venerable Mānavaka, unusually silent like a monkey drawn in a picture. Let me approach him. (*Approaching*) Honoured sir, I bow to thee.

3. Vidūṣaka: Hail to you, good lady! (*To herself*) At the sight of this mischievous maid, the King's secret seems to burst forth from my heart. (*Aloud*) Well, Nipunikā, where are you going, having left your musical studies?

4. Nipunikā: Just to see you at the Queen's command.

५. विदूषकः — किं तत्रभवत्याज्ञापयति । (किं तत्तहोदी आणवेदि ।)

६. निपुणिका—देवी भणति सदाप्यायों मयि पक्षपाती न मामनुचितवेदनादुःखितामुपेक्षत इति । (देवी भणादि सदावि अज्जो मइ पक्खवादी ण मं अणुइदवेअणादुक्खिदं उवेक्खदिस्सि ।)

७. विदूषकः — (सवितर्कम् ।) किं वा प्रियवयस्येन तत्रभवत्याः प्रतिकूलमाचरितम् । (किं वा पिअवअस्सेण तत्तभोदीए पडिऊलं आचरिदं ।)

८. निपुणिका—आर्य यन्निमित्तं भर्तात्कण्ठितस्तस्याः स्त्रिया नामधेयेन भर्ता देव्यालपिता । (अज्ज जाणिमित्तं भट्ठा उक्कण्ठिदो ताए इत्थिआए णामधेएण भट्ठिणा देवी आलविदा ।)

९. विदूषकः — (स्वगतम् ।) कथं स्वयमेव तत्रभवता रहस्यभेदः कृतः । किमिदानीमहं जिह्वायन्त्रणेन दुःखमनुभवामि । (प्रकाशम् ।) किम् आमन्त्रिता तत्रभवती उर्वशीति । तस्या अप्सरसो दर्शनेन उन्मादितस्तत्रभवान् न केवलं तत्रभवतीं मामपि विनोदविमुखो दृढं पीडयति । (क्वं सअं एव्व तत्तभवदा रहस्सभेदो किदो । किं दाणिं अहं जीहाजन्तणेण दुक्खं अणुह्वामि । किं आमन्तिदा तत्तहोदी उव्वसिस्सि ताए अल्लुआए दंसणेण उम्मादिदो तत्तभवं ण केवलं तत्तभोदिं मं पि विणोदविमुहो ददं पीडेदि ।)

5. Vidūṣaka : What does Her Majesty command ?

6. Nipuṇikā : The Queen says that you have been always solicitous to her and will never neglect her when afflicted by unmerited suffering.

7. Vidūṣaka : (*Surmisingly*) May be that my friend has done something offensive to Her Majesty !

8. Nipuṇikā : Sir, the Queen has been addressed by His Majesty by the christian name of the very woman on whose score he pines.

9. Vidūṣaka : (*To himself*) What, has His Majesty divulged his secret himself ? Why should I now suffer the pain of checking my tongue ? (*Aloud*) What, was the Queen addressed as Urvāśī ? Since her coming to his sight, he has become a maniac and he has greatly vexed not only Her Majesty, but me also, by growing averse to all diversions.

१०. निपुणिका—(आत्मगतम् ।) कृतं मया भेदनं भर्तु रहस्य-
दुर्गस्य । (प्रकाशम् ।) आर्य किं तावदेव्यै निवेदयामि । (किदं मए
भेअणं भट्ठिणो रहस्सदुग्गस्स । अज्ज किं दाव देवीए णिवेदेमि ।)

११. विदूषकः—निपुणिके विज्ञापय तत्रभवतीम् । यते तावन्मृग-
तृष्णिकाया निवर्तयितुं वयस्यम् । ततो देव्या मुखं द्रक्ष्यामीति । (णिउ-
णिए विण्णवेहि ततभोदिं । जदामि दाव मिअतिणिहआदो णिवत्तेदुं वअस्सं ।
तदो देवीए मुहं पेक्खिस्सं ति ।)

१२. निपुणिका—यदार्य आज्ञापयति । (जं अज्जो आणवेदि ।)

(इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः ।)

१३. जयतु जयतु देवः ।

आलोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां

तुल्योद्योगस्तव दिनकृतश्चाधिकारो मतो नः ।

तिष्ठत्येष क्षणमधिपतिज्योतिषां व्योममध्ये

षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती ॥ १ ॥

10. Nipuṇikā : (*To herself*) O joy ! I have effected a breach into the fortress of the King's secret. (*Aloud*) Sir, what shall I report to the Queen ?

11. Vidūṣaka : Nipuṇikā, respectfully convey to Her Majesty that I shall endeavour to divert my friend away from this mirage and then shall I see her face.

12. Nipuṇikā : As you command, Sir. (*Exit*)

(*Behind the scene, a bard*)

13. Victory to your Majesty.

Your office and that of the Sun seem to us to discharge similar duties for the world— (*of created beings*); you drive away the evil tendencies (*of your subjects*) beyond the very confines of your kingdom, as the Sun chases away darkness beyond the universe ; this Lord of luminaries rests for a while in the central dome of the sky, and you too follow your sweet pleasure in the sixth division of the day. (1)

१४. विदूषकः — (कर्णे दत्त्वा ।) एष धर्मासनादुत्थित इत एवा-
गच्छति वयस्यः । यावदस्य पार्श्ववर्ती भवामि । (एसो धम्मासणादो
उठिठदो इदो एव आअच्छदि वअस्सो । जाव से पासवत्ती होमि ।)
(इति निष्क्रान्तः ।)

(प्रवेशकः ।)

(ततः प्रविशति उत्कण्ठितो राजा विदूषकश्च ।)

१५. राजा—

आ दर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयः ।
वाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन ॥ २ ॥

१६. विदूषकः — (आत्मगतम् ।) संपीडिता खलु तावत्तपास्विनी
काशिराजपुत्री । (संपीडिता खु दाव तवासिणी कासिराअउत्ती ।)

१७. राजा— अपि रक्ष्यते रहस्यनिक्षेपः ।

१८. विदूषकः — (सविषादमात्मगतम् ।) हा धिक् हा धिक् ।
अभिसंहितोस्मि दुष्टदास्या । अन्यथा न खलु वयस्य एवं पृच्छेत् । (हृद्धी
हृद्धी अहिसंधिदोम्हि दुठ्ठदासीए । अण्णधा ण खु वअस्सो एव्वं पुच्छदि ।)

14. Vidūṣaka : (*Harkening*) My friend rising from the judg-
ment seat comes to this very place. Let me join his company.
(*Exit*).

END OF THE PRAVEŚAKA.

(*Enter the love-sick King and the Vidūṣaka.*)

15. King : That celestial beauty, eversince her first appear-
ance, has entered my heart inside which a breach has already
been made by the unerring shafts of Love. (2)

16. Vidūṣaka : (*To himself*) The poor daughter of the King
of Kāśī is rightly annoyed.

17. King : Is the trust of my secret well-maintained ?

18. Vidūṣaka : (*Sorrowfully ; to himself*) Alas ! Alas ! I am
duped by that very knavish maid-servant, otherwise my friend
would never question me thus.

१९. राजा-- (साशङ्कम् ।) किं भवांस्तूष्णीमास्ते ।

२०. विदूषकः -- एवं मया नियन्त्रिता जिह्वा यद्भवतोपि सहसा प्रतिवचनं न ददामि । (एवं मए णिअन्तिदां जीहा जं भवदोवि सहसा पडिअवणं ण देमि ।)

२१. राजा-- युक्तम् । अथ केदानीमात्मानं विनोदयेयम् ।

२२. विदूषकः -- महानसं गच्छावः । (महाणसं गच्छुम्ह ।)

२३. राजा-- किं तत्र ।

२४. विदूषकः -- तत्र पञ्चविधस्याभ्यवहारस्योपनतसंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुत्कण्ठा विनोदयितुम् । (तर्हि पञ्चविहस्स अम्म-वहारस्स उवणदसंभारस्स जोअणं पेवखमाणेहिं सक्कं उक्कण्ठा विणोदेदुं)

२५. राजा-- (सस्मितम् ।) तत्रेप्सितसंनिधानाद् भवानरंस्यते । मया खलु दुर्लभप्रार्थनः कथमात्मा विनोदयितव्यः ।

२६. विदूषकः -- ननु भवांस्तत्रभवत्या उर्वश्या दर्शनपथं गतः । (णं भवं तत्तहोदीए उव्वसीए दंसणपहं गदो ।)

२७. राजा-- ततः किम् ।

19. King : (*Apprehensively*) Why are you silent ?

20. Vidūṣaka : I have so (*very effectively*) restrained my tongue, that I do not make a quick reply even to Your Majesty.

21. King : That is very well ! Where shall I now beguile myself ?

22. Vidūṣaka : Well, let us go to the kitchen.

23. King : What is there ?

24. Vidūṣaka : There, it is possible to dissipate your love-melancholy by looking at the preparations of the five varieties of food, materials for which have been collected together.

25. King : (*Smilingly*) You can be pleased there in the presence of your favourite things ; but, how can I regale myself longing as I am for the unattainable ?

26. Vidūṣaka : May I ask if Her Ladyship Urvaśī has seen Your Majesty ?

27. King : What then ?

२८. विदूषकः—न खलु सा दुर्लभेति समर्थये । (ण खु सा दुल्लहति समर्थेमि ।)

२९. राजा—पक्षपातोयमवधार्यताम् ।

३०. विदूषकः—एतावन्मन्त्रयमाणेन भवता वर्धितं मम कौतूहलम् । किं तत्रभवत्युर्वश्यहमिव विरूपतयाद्वितीया रूपेण । (एत्तिअं मन्तअन्तेण भवदा वट्ठिदं मे कोदूहलं । किं तत्तभोदी उव्वसी अहं विअ विरुवदाए अदुदीआ रूपेण ।)

३१. राजा—माणवक प्रत्यययमशक्यवर्णनां तामवेहि । समासतः श्रूयताम् ।

३२. विदूषकः—अवहितोऽस्मि । (अवहिदो म्हि ।)

३३. राजा—

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।

उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

३४ विदूषकः—अतः खलु भवता दिव्यरसामिलाषिणा चातकव्रतं गृहीतम् । (अदो भवदा दिव्वरसाहिलासिणा चादअव्वदं गहिदं ।)

28. Vidūṣaka : I consider her not quite as unattainable.

29. King : Be mindful. This is your rank partiality for me.

30. Vidūṣaka : Talking thus you have enhanced my curiosity. Is Her Ladyship Urvaśī so matchless in beauty of form, as I am in deformity ?

31. King : Māṇavaka, know her to be quite indescribable in each part of her body; but listen to her description, as a whole.

32. Vidūṣaka : I am all attention.

33. King : Her body, my friend, 'can grace the very ornaments themselves; it is the very essence of the art of decoration; furthermore, it stands as the very standard to any standard of comparison given. (3)

34. Vidūṣaka : That is why, covetous of divine love (*rasa*) you undertook the vow of a Cātaka that longs for water (*rasa*) from heaven.

३५. राजा—विचिक्तादृते नान्यदुत्सुकस्य शरणमस्ति । तद्भवा-
न्प्रमदवनमार्गमादेशयतु ।

३६. विदूषकः —(आत्मगतम् ।) का गतिः । (प्रकाशम् ।) इत इतो
भवान् । (परिक्रम्य ।) एतेन प्रमदवननोदितेनेव प्रत्युद्गतो भवानागन्तुको
दक्षिणमारुतेन । (का गदी । इदो भवं । एदेण पमदवणनोदिदेण विअ
पच्चुग्गदो भवं आअन्तुओ दक्खिणमारुदेण ।)

३७. राजा—(विलोक्य ।) उपपन्नमिदं विशेषणमस्य वायोः । अयं हि
निषिञ्चन् माधवीमेतां लतां कौन्दीं च नर्तयन् ।

स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥ ४ ॥

३८. विदूषकः —ईदृश एव तवाभिनिवेशो भवतु । (परिक्रामितकेन ।)
एतत्प्रमदवनद्वारम् । प्रविशतु भवान् । (ईरिसो एव्व दे अहिणिवेसो होदु ।
एदं पमदवनदुवारं । पविसदु भवं ।)

३९. राजा—प्रविशाग्रतः ।

(उभौ प्रविशतः ।)

35. King: There is no refuge for a lovelorn, other than solitude. Do you, therefore, lead me on the way to the 'Pramadavana.'

36. Vidūṣaka: (To himself) What help! (Aloud) This way, this way, please, sire. (Walking about) Here you are greeted by the southern (also courteous) breeze prompted as if by the 'Pramadavana'.

37. King: This is quite an appropriate epithet for the breeze. For,

Impregnating this 'Mādhavī' creeper and setting the 'Kunda' creeper to dance, the breeze appears to me like a lover by combining in himself love (to one) and courtesy (to the other). (4).

38. Vidūṣaka: May your attachment be similar to this. (Turns a few steps) Here is the gate of the 'Pramadavana.' Please, enter, My Lord.

39. King: Enter yourself first.

(Both enter.)

४०. राजा—(अग्रतो विलोक्य ।) वयस्य न मया साधु समर्थितभाष-
त्यतीकारः किल प्रमदवनोद्यानप्रवेश इति ।

विविश्रुर्यदहं तूर्णमुद्यानं तापशान्तये ।

स्रोतसेवोह्यमानस्य प्रतीपतरणं हि तत् ॥ ५ ॥

४१. विदूषकः —कथमिव । (कहं विअ ।)

४२. राजा—

इदमसुलभवस्तुप्रार्थनादुर्निवारं

प्रथममपि मनो मे पञ्चबाणः क्षिणोति ।

किमुत मलयवातोन्मूलितापाण्डुपत्रै-

रुपवनसहकौरैर्दक्षितेष्वङ्कुरेषु ॥ ६ ॥

४३. विदूषकः — अलं परिदेवितेन । आचिरेण तत्रैष्टसंपादयिताऽनङ्ग-
एव सुखदो भविष्यति । (अलं परिदेविदेण । अङ्ग्रेण दे इच्छिच्छसंपादइत्तओ
अणङ्गो एव सुहदो भविस्सदि ।)

४४. राजा—प्रतिगृहीतं ब्राह्मणवचनम् ।

(परिक्रामतः ।)

40. King : (*Eying in the distance*) Well, friend, I was not right in thinking that my entry would relieve me of the affliction.

My hurried decision to enter quickly into this garden in order to assuage my distress is (as vain as) the swimming against the current by one who is borne down by the force of the stream. (5).

41. Vidūṣaka : How is that ?

42. King : Already the five-arrowed one has smitten my heart which is difficult to be withdrawn from the desire for the object that is not easy to attain; what then when the mango trees in the garden, whose seared leaves have been blown away by the Malaya breeze, put forth tender sprouts ? (6).

43. Vidūṣaka : Away with your lamentations ! Ere long the same Madana will be your comforter by accomplishing your desire.

44. King : I accept these words of a Brahmin.

(*Both move round.*)

४५. विदूषकः — पश्यतु भवान् वसन्तावतारसूचकमभिरामत्वं प्रमद-
वनस्य । (पेक्खदु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदवणस्स ।)

४६. राजा—ननु प्रतिपद्मेवावलोकयामि । अत्र हि

अग्रे स्त्रीनखपाटलं कुरवकं श्यामं द्वयोर्भागयो-
र्बालाशोकमुपोढरागलुभगं भेदोन्मुखं तिष्ठति ।

ईषद्वद्धरजःकणाग्रकपिशा चूते नचा मञ्जरी

मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥७॥

४७. विदूषकः — एष मणिसिलापट्टकसनाथोऽतिमुक्तलतामण्डपो भ्रमर-
संघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति । तदनुगृह्यतां
तावदेषः । (एसो मणिसिलापट्टअसणाहो अदिमुत्तलदामण्डवो भमरसंघट्ट-
पडिदेहिं कुसुमोहिं सअं विअ किदोवआरो भवन्तं पडिछुछदि । ता अणु-
गेण्हीअदु दाव एसो ।)

४८. राजा—यथा भवते रोचते ।

(परिक्रम्य उपविष्टौ ।)

45. Vidūṣaka : Behold, Sir, the charm of the 'Pramadavana' heralding the advent of spring.

46. King : Aye ! I notice it at every step. For,

Here is the Kurabaka flower riddish on the tip like a lady's nails, and slightly darkish at the sides; the fresh Aśoka blossom rendered charming owing to accentuated redness, stands ready to bloom; the fresh blossom of the mango is dust-grey at the ends, as the pollen is yet slightly formed; the Vernal Beauty stands, my friend, between (innocent) maidenhood and (suggestive) adolescence. (7).

47. Vidūṣaka : This Atimukta bower furnished with a marble seat is awaiting to receive you, having as it were itself arranged for the reception by means of flowers dropped down by the stir of the bees. So, let it be favoured.

48. King : As you please.

(Both move round and seat themselves.)

४९. विदूषकः — इह सुखासीनो भवान् ललितलताविलोभ्यमाननयन उर्वशीगतामुत्कण्ठां विनोदयतु । (इह सुहासीणो भवं ललितलताविलोही-अमाणणअणो उव्वसीगदं उक्कण्ठं विणोदेदु ।)

५०. राजा—(निःश्वस्य ।)

मम कुसुमितास्वपि सखे नोपवनलतासु नम्राविटपासु ।

चक्षुर्वध्नाति धृतिं तद्रूपालोकदुर्ललितम् ॥ ८ ॥

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम् ।

५१. विदूषकः — (विहस्य ।) भो अहल्याकामुकस्य महेन्द्रस्य वज्र उर्वशीपर्युत्सुकस्य भवतोऽहमपि द्वावत्रोन्मत्तौ । (भो अहल्लाकामुअस्स महिन्दस्स वज्जो उव्वसीपज्जुल्लुअस्स भवदो अहंवि दुवे एथ्य उन्मत्ता ।)

५२. राजा—मा मैवम् । अतिस्नेहः खलु कार्यदर्शी ।

५३. विदूषकः — एष चिन्तयामि । मा पुनस्त्वं परिदेवितेन मम समाधिं मिन्धि । (एसो चिन्तेमि । मा उण तुमं परिदेविदेण मम समाधिं मिन्धि ।) (इति चिन्तां नाटयति ।)

49. Vidūṣaka : Now, seated comfortably in this place, may you beguile your love-sickness on account of Urvaśī, with your eyes attracted by these comely creepers.

50. King : (*Sighing*) My eye, grown fastidious by the sight of her handsome form does not fix itself upon these garden creepers with bending boughs, although they have blossomed forth. (9)

Therefore, think of some remedy whereby my desired object may be accomplished.

51. Vidūṣaka : (*Laughing*) I am to act as a counsel to you who are anxious for Urvaśī, just as the thunderbolt would have helped Indra when he courted Ahalyā; both of us are mad in this affair.

52. King : No, do not say so. Genuine affection often hits upon the specific remedy.

53. Vidūṣaka : Here I contemplate. But then do not interrupt my cogitation by these lamentations of yours. (*Represents meditation.*)

५४. राजा—(निमित्तं सूचयित्वा । आत्मगतम् ।)

न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् ।
अभिमुखीच्च काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥
(जाताशस्तिष्ठति ।)

(ततः प्रविशत्याकाश्यानेन उर्वशी चित्रलेखा च ।)

५५. चित्रलेखा—हला कानिर्दिष्टकारणं गम्यते । (हला कर्हि अणि-
दिष्टकालणं गच्छीदिति ।)

५६. उर्वशी—सखि तदा हेमकूटशिखरे लताविटपेन क्षणविघ्निता-
काशगमनां मामुपहस्य किमिदानीं पृच्छसि । (सहि तदा हेमकूटसिहरे
लताविडवेण खणविध्विदाआसगमनं मं ओहसिअ किं दाणिं पुच्छसि ।)

५७. चित्रलेखा— किं तस्य राजर्षेः पुरुरवसः सकाशं प्रस्थितासि ।
(किं तस्स राएसिणो पुरुरवस्स सआसं पथ्थिदा सि ।)

५८. उर्वशी—अयं ममापहस्तितलजो व्यवसायः । (अअं मे
अवहथ्थिदलज्जो ववसाओ ।)

54. King : (*Gesticulating that he has perceived some omen; to himself*).

That damsel with full-moon-like face is not easily attainable; and yet, here is the indefinable sensation of love. My mind feels happy all on a sudden as if the accomplishment of my desire is close at hand. (10)

(*Stays inspired with hope.*)

(*Enter Urvashī and Citralekhā passing through the air.*)

55. Citralekhā : Dear friend, whither are you going without telling me your object ?

56. Urvashī : Why do you question me now, friend, having once bantered me on the peak of the Hemakūṭa, where my heavenward flight was obstructed for a moment by the branch of a creeper ?

57. Citralekhā : Are you going to meet the royal sage Purūravas ?

58. Urvashī : Yes, such is my (*Present*) undertaking and I have thrown to the winds all sense of shame about it.

५९. चित्रलेखा—कः पुनः सख्या पुरतः प्रेषितः । (को उण सहीए पुढमं पेसिदो ।)

६०. उर्वशी—हृदयम् । (हिअअं ।)

६१. चित्रलेखा—स्वयमेव साधु संप्रधार्यतां तावत् । (सअं एव साहु संपधारीअदु दाव ।)

६२. उर्वशी—मदनः खलु मां नियोजयति । किमत्र संप्रधार्यते । (मअणो खु मं णिओएदि । किं एत्थ संपधारीअदि ।)

६३. चित्रलेखा—अतः परं नास्ति ममोत्तरम् । (अदो वरं णत्थि मे उत्तरं ।)

६४. उर्वशी—तेन हि आदेशाय मार्गं येन गच्छन्त्या अन्तरायो न भवेत् । (तेण हि आदेसेहि मगं जेण गच्छन्तीए अन्तराओ ण भवे ।)

६५. चित्रलेखा—सखि विश्रब्धा भव । ननु भगवता देवगुरुणाऽपराजितां नाम शिखावन्धनविद्यामुपदिशता त्रिदशप्रतिपक्षस्यालङ्घनीये कृते स्वः । (सहि वीसब्धा होहि । णं भअवदा देवगुरुणा अवराइदं णाम सिहावन्धणविज्जं उवदिसन्तेण तिदसपडिक्खस्स अलङ्घणिज्जा कदम्ह ।)

६६. उर्वशी—अहो विस्मृतं मम हृदयम् । (अहो विसुमरिदं मे हिअअं ।)

(सिद्धमार्गमवगाह्य ।)

59. Citralekhā : And whom has my friend sent ahead ?

60. Urvaśī : Well my heart, of course.

61. Citralekhā : Consider it well yourself beforehand.

62. Urvaśī : Friend, Love urges me on: what is there to be considered ?

63. Citralekhā : Well then, I have nothing more to say.

64. Urvaśī : Then let my dear friend show me the way, proceeding by which we may encounter no obstacle on the way.

65. Citralekhā : Calm down your fears, dear girl. Have we not been rendered inviolable to the enemies of the gods by the revered preceptor of the gods who instructed us in the mystic art of doing the hair called the ' Aparājita ' ?

66. Urvaśī : Oh ! my heart forgot it all.

(Descending to the path of the Siddhas.)

६७. चित्रलेखा—सखि एतद्भगवत्यां भागीरथ्या यमुनासङ्गम-
विशेषपावनेषु सलिलेष्ववलोकयत इव आत्मानं प्रतिष्ठानस्य शिखाभरणभूतं
राजर्षेर्भवनमुपगते स्वः । (एदं भवदीए भाईरहीए जउँणासंगमविसेस-
पावणेषु सलिलेषु ओलोअन्तस्स विअ अत्ताणअं पइठ्ठाणस्स सिहाभरण-
भूदं राएसिणो भवणं उवगदम्ह ।)

६८. उर्वशी—(विलोक्य ।) ननु वक्तव्यं स्थानान्तरगतः स्वर्ग इति ।
(विचार्य ।) हला क नु खलु स आपन्नानुकम्पी भवेत् । (गं वक्तव्यं ठाण-
न्तरगदो सगोत्ति । हला कहिं णु खु सो आवण्णाणुकम्पी भवे ।)

६९. चित्रलेखा—एतस्मिन्नन्दनवनैकदेश इव प्रमदवने अवतीर्य
ज्ञास्यावः । (एदस्सि गन्दणवणेक्कदेशे विअ पमदवणे ओदरिअ
जाणिस्समो ।)

(उभे अवतरतः ।)

७०. चित्रलेखा—(राजानं दृष्ट्वा सहर्षम् ।) सखि एष खलु प्रथमो-
दित इव भगवांश्चन्द्रः कौमुदीमिव त्वां प्रतीच्छति । (हला एसो खु पढ-
भोदिदो विअ भअवं चन्दो कौमुदिं विअ तुमं पडिछ्छदि ।)

७१. उर्वशी—(विलोक्य ।) सखि इदानीं प्रथमदर्शनात् सविशेषं
प्रियदर्शनो महाराजः प्रतिभाति । (हला दाणिं पुढमदंसणादो सविसेसं
पिअदंसणो महाराओ पडिहादि ।)

67. Citralekhā : Friend, here we have come to the palace of the royal sage, the crest-jewel of 'Pratiṣṭhāna', which appears looking, as it were, at its own reflection in the waters of the celestial Ganges, particularly sanctified by its confluence with the Yamunā.

68. Urvaśī : (*Looking*) It should rather be said that the heavens have been trans-shipped to this place ! (*Reflecting*) Friend, where indeed be that commiserator of the distressed ?

69. Citralekhā : We shall know of it after descending into the Pramadavana, which looks like a part of the Paradise.

(*Both descend.*)

70. Citralekhā : (*Seeing the King, with joy*) Friend, there is he expecting you as the newly-risen moon expects the moon-shine.

71. Urvaśī : (*Observing*) Dear girl, the King looks much more charming now than when I saw him first.

७२. चित्रलेखा—युज्यते । तदेहयुपसर्पावः । (जुज्जदि । ता एहि उवसप्पम्ह ।)

७३. उर्वशी—तिरस्करिणीप्रतिच्छन्ना पार्श्वगतास्य भूत्वा श्रोष्यामि तावत् । पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणस्तिष्ठति । (तिरस्करिणीपडिच्छण्णा पासगदा से भविअ सुणिस्सं दाव । पासपडिवात्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो चिड्ढिदि ।)

७४. चित्रलेखा—यथा ते रोचते । (जह दे रोअदि ।) (यथोक्तमनुतिष्ठतः ।)

७५. विदूषकः—भोः चिन्तितो मया दुर्लभप्रणयिनीसमागमोपायः । (भो चिन्तिदो मए दुल्लहप्पणइणीसमाअमोवाओ ।)

७६. राजा—(तूष्णीमास्ते ।)

७७. उर्वशी—का नु खल्वेषा स्त्री अनेन प्रार्थ्यमानात्मानं विकथ्यते । (का णु खु एसा इत्थिआ इमिणा पत्थिअमाणा अत्ताणअं विकथ्येदि ।)

७८. चित्रलेखा—किं पुनर्मनुष्यं विडम्ब्यते । (किं उण माणुस्सअं विडम्बीअदि ।)

७९. उर्वशी—विभेमि सहसा प्रभावाद्विज्ञातुम् । (भयामि सहसा पभावादो विण्णादुं ।)

72. Citralekhā : Quite so; come along, let us approach him.

73. Urvaśī : Let me awhile overhear him, standing beside him, concealed by the magic of the 'Tiraskariṇī' charm. He seems to be talking something to his friend close beside him in this solitude.

74. Citralekhā : As you like it.

(They act as said.)

75. Vidūṣaka : Well, my dear, I have thought out a plan for a union with your beloved who is difficult to attain.

76. King : (Remains silent.)

77. Urvaśī : What lady can this be, who gives herself airs even when courted by him ?

78. Citralekhā : But why do you play the mortal ?

79. Urvaśī : I dread to learn all at once through my divine power.

८०. विदूषकः—ननु भणामि चिन्तित उपाय इति । (णं भणामि चिन्तिदो उवाओत्ति ।)

८१. राजा—तेन हि कथ्यताम् ।

८२. विदूषकः—स्वप्नसमागमकारिणीं निद्रां सेवतां भवान् । अथवा तत्रभवत्या उर्वश्याः प्रतिकृतिमालिख्यावलोकयंस्तिष्ठ । (सिविणअसमा-अमआरिणिं णिदं सेवदु भवं । अहवा तत्तभोदीए उव्वसीए पडिकिदिं आलिहिअ ओलोअन्तो चिट्ठ ।)

८३. उर्वशी—(सहर्षम् ।) हीनसत्त्व हृदय समाश्वसिहि समाश्वसिहि । (हीणसत्त हिअअ समस्सस समस्सस ।)

८४. राजा—उभयमप्यनुपपन्नम् ।

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।

न च सुवदनामालेख्येपि प्रियामसमाप्य तां
मम नयनयोरुद्घाप्तत्वं सखे न भविष्यति ॥ १० ॥

८५. चित्रलेखा—सखि श्रुतं त्वया । (सहि सुदं तुए ।)

८६. उर्वशी—श्रुतम् । न पुनः पर्याप्तं हृदयस्य । (सुदं ण उण पज्जतं हिअअस्स ।)

80. Vidūṣaka : Well Sir, I have been saying that I have devised a plan.

81. King : Well then, speak out.

82. Vidūṣaka : Let Your Majesty enjoy sleep that brings about a union in dreams, or draw a portrait of the lady Urvaśī and sit gazing at it.

83. Urvaśī : (Joyfully) Be comforted, my ungenerous heart !

84. King : Both are impracticable.

This my heart is ever pierced through by the shafts of love; how then can I enjoy sleep which may bring about a union in dreams? And even before I have completed the portraiture of my beloved with a lovely face, it is impossible that tears would fail to cloud my eyes. (10)

85. Citralekhā : Did you hear that, my dear ?

86. Urvaśī : Yes, I did; but, this is not enough to comfort my heart.

वि. ५

८७. विदूषकः--एतावान् मम मतिविभवः । (एत्तिओ मे मदि-
विहओ ।)

८८. राजा--(सनिःश्वासम् ।)

नितान्तकठिनां रुजं मम न वेद सा मानसीं
प्रभावविदितानुरागमवमन्यते वापि माम् ।

अलब्धफलनीरसान्मम विधाय तस्मिञ्जने
समागममनोरथान्भवतु पञ्चबाणः कृती ॥ ११ ॥

८९. चित्रलेखा--श्रुतं त्वया । (सुदं तुए ।)

९०. उर्वशी--हा धिक् हा धिक् । मामेवमवगच्छति । असमर्था-
स्म्यग्रतो भूत्वास्य प्रतिवचनस्य । प्रभावनिमित्तेन भूर्जपत्रेण संपादितोत्तरा
भवितुमिच्छामि । (हृद्धी हृद्धी । मं एवं अवगच्छदि । असमर्थमिह अगदो
भवितुं से पडिवअणस्स । पहावणिम्मिदेण भुज्जवत्तेण संपादिदुत्तरा हादुं
इच्छामि ।)

९१. चित्रलेखा--अनुमतं मम । (अणुमदं मे ।)

९२. उर्वशी--(ससंभ्रमं गृहीत्वा यथोक्तं करोति ।)

९३. विदूषकः--(दृष्ट्वा ।) अविहा अविहा । भोः किं नु खल्वेतद्
भुजङ्गनिर्मोक इव संमुखेऽस्माकं निपतितम् । (अविहा अविहा । भो किं
णु खु एदं भुजङ्गणिम्मोअं विअ संमुहे णो णिवडिदं ।)

87. Vidūṣaka : Well then, the power of my intellect goes so far and no further.

88. King : (*Sighing*) Perhaps she knows not my very excruciating mental anguish or else she disregards me, whose ardent love is known to her through her supernatural powers. Let the God of Love be satisfied by rendering my longings for union with that person devoid of all pleasure on account of their not securing the cherished fruit. (11).

89. Citralekhā : Did you hear that ?

90. Urvāśī : Alas ! Alas ! He takes me thus ! I cannot face him ; nor can I make a reply ; so, I desire to accomplish my answer to him by means of a birch-leaf produced by my power.

91. Citralekhā : I approve of it.

92. Urvāśī : (*Takes it hurriedly and acts as above said.*)

93. Vidūṣaka : (*Looking*) Help ! Help ! What is here befallen in front of us, that looks like the slough of a serpent ?

९४. राजा-- (विभाव्य ।) भूर्जपत्रगतोयमक्षरविन्यासः ।

९५. विदूषकः --न खल्वदृष्टया तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकान्यक्षराणि विसृष्टानि स्युः । (ण खु अदिठ्ठाए तत्तहोदीए उव्वसीए भवदो परिदेविदं सुणिअ समाणाणुराअसूअआइं अक्खराइं विसज्जिआइं होन्ति ।)

९६. राजा-- नास्त्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य सहर्षम् ।) सखे प्रसन्नस्ते तर्कः ।

९७. विदूषकः --भवान् इदानीं प्रसीदतु । अत्र लिखितं श्रोतुमिच्छामि । (भवं दाणिं पसीदतु । एथ लिहिदं सुणिदुं इच्छामि ।)

९८. उर्वशी--साधु आर्य नागरिकोऽसि । (साहु अज्ज णाअ-रिओ सि ।)

९९. राजा--श्रूयताम् । (वाचयति ।)

स्वामिन् संभाविता यथाहं त्वया अज्ञाता ।

तथानुरक्तस्य यदि नाम तवोपरि ॥ १२ ॥

ननु मम लुलितपारिजातशयनीये भवन्ति ।

नन्दनचनवाता अप्यत्युष्णकाः शरीरके ॥ १३ ॥

94. King : (*Looking closely*) It is some scribbling on a birch-leaf.

95. Vidūṣaka : May it not be a letter expressing her corresponding love communicated by the lady Urvaśī, who invisibly overhears all your lamentations?

96. King : Nothing is inaccessible to the hobby-horse of the mind. (*Picks it up and reads with delight.*) Happy was your surmise, my dear friend !

97. Vidūṣaka : Be pleased now to favour us ; I desire to hear what is written thereupon.

98. Urvaśī : Well said, Sir, you are indeed a gallant knight !

99. King : Hear, please. (*Reads out.*)

"My Lord, if I were really, what you imagine me to be without knowing me, towards you who love me, how then even the breezes from the 'Nandana' garden blow extremely hot upon my body even while lying down upon a bed of 'Pārijāta' flowers crushed under (*by my constantly turning sides*) ? "

(सामिअ संभाविआ जह अहं तुए अणुमिआ ।

तह अणुरत्तस्स जइ णाम तुह उवरि ॥ १२ ॥

णं मे लुलिअपरिजाअसअणिज्जम्मि होन्ति ।

णन्दणवणवादा वि अच्चुण्हा सरारए ॥ १३ ॥)

१००. उर्वशी--किं नु खलु सांप्रतं भणिष्यति । (किं णु खु संपदं भणित्सदि ।)

१०१. चित्रलेखा--ननु भणितमेव कमलनालायमानैरङ्गैः । (णं भणिदं एव कमलणालाअमाणेहिं अङ्गेहिं ।)

१०२. विदूषकः --दिष्टया मयेव बुभुक्षितेन स्वस्तिवाचनकमुपलब्धं भवता समाश्वासनम् । (दिठ्ठिआ मए विअ बुभुक्खिदेण सोत्थिवाअणअं उवलब्धं भवदा समासासणं ।)

१०३. राजा--समाश्वासनमिति किमुच्यते ।

तुल्यानुरागपिशुनं ललितार्थवन्धं

पत्रे निवेशितमुदाहरणं प्रियायाः

उत्पक्ष्मणो मम सखे मदिरेक्षणाया-

स्तस्याः समागतमिवाननमाननेन ॥ १४ ॥

१०४. उर्वशी--अत्रावयोः समविभागा प्रीतिः । (एत्थ णो सम-विभाआ पीदी ।)

100. Urvaśī: What, indeed, would he say now?

101. Citralekhā: Why, he has already made the reply, with his limbs acting (*i. e. filled with horripilation*) like the lotus-stalks.

102. Vidūṣaka: Thank God; you have secured some consolation as I should have if I receive a present when extremely hungry.

103. King: Why do you call it a mere consolation?

This declaratory song of the beloved, indicative of matching love, embodying in itself a charming sense, inscribed on a leaf, is, my friend, as it were, her face with its upturned eye-lashes and with its bewitching eyes, coming close to my face. (14)

104. Urvaśī: Now love is equally shared between us.

१०५. राजा—वयस्य अङ्गुलीस्वेदेन दूष्येरन्नक्षराणि । धार्यतामयं प्रियायाः स्वहस्तः ।

१०६. विदूषकः—(गृहीत्वा) किमिदानीं तत्रभवत्युर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति । (किं दाणिं तत्तभोदी उन्वसी भवदो मणोरहाणं कुसुमं दंसिअ फले विसंवददि ।)

१०७. उर्वशी— हला यावदुपगमनकातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्यात्मानं दर्शयित्वा यन्मम क्षमं तद् भण । (हला जाव उवगमणकादरं हिअअं पज्जवत्थावेमि दाव तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि ।)

१०८. चित्रलेखा—(तथेति तिरस्करिणीमपनीय राजानमुपेत्य ।) जयतु जयतु महाराजः । (जेदु जेदु महाराओ ।)

१०९. राजा—(सहर्षम्) स्वागतं भवत्यै । भद्रे

न तथा नन्दयसि मां सख्या विरहिता तया ।

सङ्गमे पूर्वदृष्टेव यमुना गङ्गाया विना ॥ १५ ॥

११०. चित्रलेखा— ननु प्रथमं मेघराजिर्दृश्यते पश्चाद्विजृल्लता । (णं पढमं मेहराई दीसदि पळ्छा विज्जुल्लदा ।)

105. King : Friend, the sweat on my fingers may spoil the characters ; do you, therefore, hold this autograph of my beloved.

106. Vidūṣaka : (*Holding*) Will the lady Urvaśī, having made your desire blossom, fail to bear you the fruit thereof ?

107. Urvaśī : Well friend, while I compose my heart, timid at the approach, do you show yourself into his presence and say whatever becomes me.

108. Citralekhā : (*Saying 'Be it so' withdraws the 'Tiraskariṇī' spell and approaches the King.*)

Victory, Victory, to Your Majesty !

109. King : (*Joyfully*) Welcome to you ! Blessed one, Unaccompanied by that friend of yours, you do not delight me so much like the river Yamunā, once seen at the confluence, in the absence of the river Ganges. (15).

110. Citralekhā : Well, the row of clouds appears first and then the streak of lightning.

१११. विदूषकः— (अपवार्य ।) कथं नैषा उर्वशी । तस्यास्तत्र-
भवत्या अभिमता सहचरी । (कहं ण एसा उव्वसी । ताए तत्तहोदीए
अहिमदा सहअरी ।)

११२. चित्रलेखा— उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति ।
(उव्वसी महाराजं सिरसा पणमिअ विण्णवेदि ।)

११३. राजा— किमाज्ञापयति ।

११४. चित्रलेखा— मम सुरारिसंभवे दुर्जति महाराज एव शरणमा-
सीत् । साहं तव दर्शनसमुत्थेन मंदनेन बलवद्वाध्यमाना भूयोपि महाराजे-
नानुकम्पनीयेति । (मह सुरारिसंभवे दुज्जादे महाराओ एव्व सरणं आसि ।
सा अहं तुह दंसणसमुत्थेण मअणेण बलिअं बाहीअमाणा भूओवि महा-
राएण अणुकम्पणीअत्ति ।)

११५. राजा— भद्रमुखि

पर्युत्सुकां कथयसि प्रियदर्शनां ता-

मार्तं न पश्यसि पुरुरवसं तदर्थे ।

साधारणोयमुभयोः प्रणयः स्मरस्य

तप्तेन तप्तमयसा घटनाय योग्यम् ॥ १६ ॥

111. Vidūṣaka : (*Aside*) What ! Is this not Urvaśī ? Is she only a dear companion of her ladyship ?

112. Citralekhā : Urvaśī bows down her head to Your Majesty, and makes a request—

113. King : What does she command ?

114. Citralekhā : "Your Majesty was the only rescuer in the mishap caused by the enemy of the gods ; and that same myself is now intensely distressed by love, sprung up at your sight. Pray, therefore, Your Majesty should take compassion on me once again."

115. King : Sweet lady,

You speak of the fair one as being lovesick ; but you do not see how this Purūravas is afflicted on her account. Equal is the attachment created in us both by love ; hot iron deserves to be welded with hot iron.

११६. चित्रलेखा—(उर्वशीमुपेत्य ।) सखि एहि । त्वत्तोऽपि निर्दय-
तरं मदनं दृष्ट्वा प्रियतमस्य ते दूत्यस्मि संवृत्ता । (हला एहि । तुवत्तोवि
णिद्वअदरं मअणं देक्खिअ पिअअमस्स दे दूदिग्धि संवृत्ता ।)

११७. उर्वशी—(तिरस्करीणीमपनीय ।) अहो लघु त्वयोज्जितास्मि ।
(अम्महे लहुअं तुए उड्डिअदिग्धि ।)

११८. चित्रलेखा— इतो मुहूर्ताज्ज्ञास्यामि का कामुज्जिघ्र्यतीति ।
आचारं तावत्प्रतिपद्यस्व । (इदो मुहुत्तादो जाणिस्सं का कं उड्डिस्स-
दिति । आआरं दाव पडिअज्ज ।)

११९. उर्वशी—(राजानमुपेत्य । सव्रीडम् ।) जयतु जयतु महाराजः ।
(जेदु जेदु महाराओ ।)

१२०. राजा— सुन्दरि

मया नाम जितं यस्य त्वयायं समुदीर्यते ।

जयशब्दः सहस्राक्षादगतः पुरुषान्तरम् ॥ १७ ॥

(हस्ते गृहीत्वैनामुपवेशयति ।)

१२१. विदूषकः— भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्दते ।
(भोदि रण्णे पिअवअस्सो बम्हणो किं ण वन्दीअदि ।)

116. Citralekhā: (*Approaching Urvasī*) Come, friend. Ob-
serving that love is even more cruel to him, I have become the
messenger of your lover.

117. Urvasī: (*Removing the Tiraskariṇī*) Ah! You have so
suddenly deserted me!

118. Citralekhā: A short while after, and I shall see who
deserts whom. Now, please observe the etiquette.

119. Urvasī: (*Approaching the King; coyly*) Victory, Victory to
Your Majesty!

120. King: Darling Beauty,

I have indeed triumphed, since this greeting of 'Victory' is
pronounced for me, which has never been addressed to any
person other than the thousand-eyed Indra, by you. (17)

(*Takes her by the hand and gets her seated.*)

121. Vidūṣaka: Lady, why is not yet saluted, this Brahmin;
the dear friend of the King?

१२२. उर्वशी— (सस्मितं प्रणमति ।)

१२३. विदूषकः— स्वस्ति भवत्यै । (सस्थि भोदीए ।)

१२४. (नेपथ्ये देवदूतः ।)

चित्रलेखे त्वरयोर्वशीम् ।

मुनिना भरतेन यः प्रयोगो

भवतीष्वष्टरसाश्रयो नियुक्तः ।

ललिताभिनयं तमद्य भर्ता

मरुतां द्रष्टुमनाः सलोकपालः ॥ १८ ॥

(सर्वे कर्णं ददति । उर्वशी विषादं नाटयति ।)

१२५. चित्रलेखा— श्रुतं प्रियसख्या देवदूतस्य वचनम् । अनुमान्यतां महाराजः । (सुदं पिअसहीए देवदूदस्स वअणं । अणुमाणीअदु महाराओ ।)

१२६. उर्वशी— नास्ति मे वाक् । (णस्थि मे वाआ ।)

१२७. चित्रलेखा— महाराज परवशोऽयं जनः । तन्महाराजेनाभ्यनुज्ञातेच्छति देवेष्वनपराद्धमालानं कर्तुम् । (महाराअ परवसो अअं जणो । ता महाराएण अम्मणुण्णादा इच्छदि देवेषु अणवरध्वं अत्ताणअं कादुं ।)

122. Urvaśī: (Bows to him with a smile.)

123. Vidūṣaka: God bless you, Madam.

(Behind the scenes)

124. (A heavenly messenger)

Citrālekṣhā, hasten Urvaśī back.

The Lord of Gods, together with the guardians of the quarters, desires to witness to-day the theatrical performance which depicts all the eight sentiments, (being) gracefully acted, which the sage Bharata taught to you.

(All listen ; Urvaśī gesticulates mental depression.)

125. Citrālekṣhā: Did my dear friend hear the message from the heavenly messenger ? Request His Majesty for leave to go.

126. Urvaśī: I have no words.

127. Citrālekṣhā: My Lord, this person is dependent ; permitted by Your Majesty, she desires to make herself unoffending to the gods.

१२८. राजा— (कथञ्चिद्वाचं व्यवस्थाप्य ।) नास्मि भवत्योरीश्वर-
नियोगप्रत्यर्थी । स्मर्तव्यस्त्वयं जनः ।

१२९. उर्वशी— (वियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता ।)

१३०. राजा— (सनिःश्वासम् ।) सखे वैयर्थ्यमिव चक्षुषः संप्रति ।

१३१. विदूषकः — (पत्रं दर्शयितुकामः ।) नन्वेतत्— (इत्यर्थोक्ते
आत्मगतम् ।) हा धिक् हा धिक् उर्वशीदर्शनविस्मितेन मया तद्भूर्जपत्रं
प्रभ्रष्टमपि हस्तात्प्रमादेन न विज्ञातम् । (णं एदं । हृद्ध्यौ हृद्ध्यौ उव्वसी-
दंसणविम्हिदेण मए तं भुज्जवत्तअं पम्भट्टंपि हृद्ध्योदो पमादेण ण विण्णादं ।)

१३२. राजा— भद्र किमसि वक्तुकाम इव ।

१३३. विदूषकः — मा भवानङ्गानि मुञ्चतु । दृढं खलु त्वयि बद्ध-
मावोर्वशी । न सेतोगतमनुरागं शिथिलयति । (मा भवं अङ्गाइं मुञ्चदु ।
दिदं खु तुइ बद्धमावा उव्वसी । ण सा इदोगदं अणुराअं सिदिलेदि ।)

१३४. राजा— ममाप्येतदाशंसि मनः । तया खलु प्रस्थाने

128. King : (*Somehow adjusting his words*) I do not stand in the way of Your Lord's command. But, please, remember this person.

129. Urvaśī : (*Goes out with her friend, gesticulating sorrow at separation.*)

130. King : (*with a sigh*) Fruitless, indeed, is our sight today !

131. Vidūṣaka : (*Desiring to show the letter*) Why, here it is— (*When half through the words—to himself*) Alas ! Alas ! I was so enchanted by the sight of Urvaśī that I noticed not that the birch-leaf slipped down from my hands through sheer carelessness.

132. King : Good sir, you wish to say something.

133. Vidūṣaka : Let not your Majesty yield before despair Urvaśī is strongly attached to you; she will never slacken her love that has rooted so deep.

134. King : My mind, too, hopes the same. For at the time of departing, she,

अनीशया शरीरस्य हृदयं स्ववशं मयि ।

स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ॥ १९ ॥

१३५. विदूषकः — वेपते मे हृदयमिमां वेलां तत्रभवता तस्य भूर्ज-
पत्रस्य नाम गृहीतव्यं भविष्यतीति । (आत्मगतम् ।) (वेददि मे हिअअं
इमं वेलं तत्तभवदा तस्स भुज्जवत्तस्स णाम गेण्हिहदव्वं भविरस्सदित्ति ।)

१३६. राजा — केनेदानीं दृष्टिं विलोभयामि । (स्मृत्वा ।) आं
उपनयतु भवान् भूर्जपत्रम् ।

१३७. विदूषकः — (विषादं नाटयति ।) हन्त न दृश्यते । भो दिव्यं
खलु तद् भूर्जपत्रं गतमुर्वश्या मार्गेण । (हन्त ण दीसदि । भो दिव्वं खु
तं भुज्जवत्तं गदं उव्वसीए मग्गेण ।)

१३८. राजा — सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

१३९. विदूषकः — (उत्थाय ।) नन्वितो भवेद् इतो भवेत् । (णं
इदो भवे इदो भवे ।) (इति विचेतव्यं नाटयति ।)

(ततः प्रविशति सपरिवारा देवी काशिराजपुत्री ।)

१४०. देवी — हञ्जे निपुणिके सत्यं त्वया भणितमिदं लतागेहं

Not mistress of her own body, has her heart, which she
could dispose, entrusted to me, as it were, through the sighs
indicated by the heaving of her breasts. (19)

135. Vidūṣaka : (*To himself*) My heart trembles at this parti-
cular moment lest the King should mention the name of the
birch-leaf.

136. King : How shall I now divert my eyes ? (*Remembering*)
Ah ! Yes ! Bring me the birch-leaf.

137. Vidūṣaka : (*Gesticulates dejection*) Alas ! Dear me, it is
not to be seen. Celestial indeed was the birch-leaf. It has follow-
ed back the way of Urvaśī.

138. King : What a blockhead ! Everywhere you are careless !
Search for it now.

139. Vidūṣaka : (*Rising*) May be, it is here ; may be, it is
there !

(*Gesticulates searching.*)

(*Enter Queen, the daughter of the King of Kāśī, together
with her retinue.*)

140. Queen : Girl Nipuṇikā, have you correctly reported me

प्रविशन्नार्यमाणवकसहाय आर्यपुत्रो दृष्ट इति । (हञ्जे णिउणिए सच्चं तुए भणिदं इमं लदागेहं पविसन्तो अज्जमाणवअसहाओ अज्जउत्तो दिट्ठोत्ति ।)

१४१. निपुणिका— किमन्यथा भट्टिनी मया विज्ञापितपूर्वा । (किं अण्णहा भट्टिणी मए विण्णविदपुब्बा ।)

१४२. देवी— तेन हि लतान्तरिता श्रोष्यामि तावदस्य विश्रब्धामन्त्रितानि । यत् त्वया कथितं तत्सत्यं न वेति । (तेण हि लदन्तरिदा सुणित्थं दाव से वीसध्दामन्तिदाणि । जं तुए कहिदं तं सच्चं ण वत्ति ।)

१४३. निपुणिका—यद् भट्टिन्यै रोचते । (जं भट्टिणीए रूचदि ।)

१४४. देवी— (परिक्रम्य ।) हञ्जे निपुणिके किमेतज्जीर्णचीवरमिवेतोमुखं दक्षिणमारुतेनानीयते । (हञ्जे णिउणिए किं एदं जिण्णचीवरं विअ इदोमुहं दक्खिणमारुदेण आणीअदि ।)

१४५. निपुणिका— (विभाव्य ।) भट्टिनि परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत् । हन्त भट्टिन्या एव नूपुरकोट्या लग्नम् । (गृहीत्वा ।) कथं वाच्यताम् । (भट्टिणि पडिवत्तणविभाविदक्खरं भुज्जवत्तं खु एदं । हन्त भट्टिणीए एव्व णेउरकोडीए लग्गं । कहं वाईअदु ।)

१४६. देवी— अनुवाचय तावदेतत् । यद्यविरुद्धं ततः श्रोष्यामि । (अण्णवाएहि दाव णं । जदि अविरुद्धं तदो सुणित्थं ।)

that you saw my noble Lord entering this arbour in the company of the noble Mānavaka ?

141. Nipunikā : Have I ever told a falsehood to My Mistress ?

142. Queen : Well, then, hiding myself behind the creepers, I would overhear his tête-à-tête, just to ascertain whether what you told me is right or wrong.

143. Nipunikā : As Your Ladyship pleases.

144. Queen : (*Moving about*) Girl Nipunikā, what is it that is blown hitherwards by the Southern Breeze, looking like a tattered shred of a garment ?

145. Nipunikā : (*Observing closely*) My Lady, it is surely a birch-leaf, as the characters thereupon become discernible as it turns round. O joy ! It has clung to the end of Your Ladyship's anklet. (*Picks it up*) How now ! let it be read.

146. Queen : Read it to yourself. If there be nothing objectionable, I shall hear it.

१४७. निपुणिका— (तथा कृत्वा ।) भट्टिनि तदेव कौलीनमित्र प्रतिभाति । भर्तारमुद्दिश्योर्वश्याः काव्यबन्ध इति तर्कयामि । आर्यमाणवक्-
प्रमादेनावयोर्हस्तं गत इति । (भट्टिणि तं एव्व कोलीणं विअ पडिहादि ।
भट्टारअं उदिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि । अजमाणवअप्पमादेण
अम्हाणं हथ्यं गदोत्ति ।)

१४८. देवी— तेन ह्यस्य गृहीतार्था भवामि । (तेण हि से गहि-
दथ्या होमि ।)

१४९. निपुणिका— (राज्ञा पूर्ववाचितं वाचयति ।)

१५०. देवी— अत्रानेनैवोपायनेनाप्सरःकामुकं प्रेक्षे । (एत्थ इमिणा
एव्व उवाअणेण अछ्छराकामुअं पेक्खामि ।) (इति परिजनसहिता लताग्रं
परिक्रामति ।)

१५१. विदूषकः— भो वयस्य किमेतत्पवनवशगामि प्रमदवनसमीप-
गतक्रीडापर्वतपर्यन्ते दृश्यते । (भो वअस्स किं एदं पवणवसगामि पमद-
वणसमीवगदकीलापव्वदपज्जन्ते दीसदि ।)

१५२. राजा— (उत्थाय ।) भगवन् वसन्तप्रिय दक्षिणवायो

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां

किं मिथ्या भवतो हृतेन दयितास्नेहस्वहस्तेन मे ।

147. Nipuṇikā : (*Having done so*) Mistress, it appears to be the very same scandal. Methinks it is some love-lyric by Urvaśi addressed to His Majesty. I surmise, it has come to our hands through the carelessness of the noble Māṇavaka.

148. Queen : Well, then, I must have its contents known.

149. Nipuṇikā : (*reads what was previously read out by the King.*)

150. Queen : Well, with this very offering I shall visit this lover of the nymph, here and now.

(*She goes round the arbour along with her train.*)

151. Vidūṣaka : Well, friend, what is to be seen yonder on the side of the Pleasure-Mound adjoining the 'Pramadavana',—that is fluttering at the mercy of the wind ?

152. King : (*Rising*) Oh ! Noble Southern Breeze, the associate of Spring,

Blow away so as to scatter round the perfume of the flowery-pollen produced by the spring; what boots it to you to rob me of the love-autograph of my beloved ? For, surely you, who are

जानीते हि मनोविनोदनफलैरेवाविधैर्धारितं

कामार्तं जनमञ्जनां प्रति भ्रान्तालक्षितप्रार्थनः ॥ २० ॥

१५३. निपुणिका— भट्टिनि एतस्यैवान्वेषणा वर्तते । (भट्टिणि एदस्स एव अण्णेसणा वट्टदि ।)

१५४. देवी— पश्यामि । (पेक्खामि ।)

१५५. विदूषकः— भो म्लायमानकेशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि । (भो मिलाअमाणकेसरच्छविणा मोरपिच्छेण विप्पलब्धो म्हि ।)

१५६. राजा— सर्वथा हतोऽस्मि ।

१५७. देवी— (उपेत्य ।) आर्यपुत्र अलमावेगेन । एतत्तद्भूर्जपत्रम् । (अजउत्त अलं आवेएण । एदं तं भुज्जवत्तं ।)

१५८. राजा— (ससंभ्रमम् ।) अये देवी । स्वागतं देव्यै ।

१५९. विदूषकः— (अपवार्यं ।) दुरागतमिदानीं संवृत्तम् । (दुरागदं दाणिं संवुत्तं ।)

१६०. राजा— (जनान्तिकम् ।) सखे किमत्र प्रतिविधेयम् ।

१६१. विदूषकः— लोत्रेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् । (लोत्तेण गहिदस्स कुम्भिलअस्स अत्थि वा पडिवअणं ।)

known to have courted Anjanā, know it well that a love-lorn person sustains himself by such means which afford some diversion to the mind. (20).

153. Nipuṇikā : My Lady, a search is in progress for this very thing.

154. Queen : I see it.

155. Vidūṣaka : O, I was deceived by a peacock's feather resembling much the colour of a faded 'Keśara' flower.

156. King : Alas ! I am totally undone.

157. Queen : (*Approaching*) My Lord, enough of this agitation ! Here is that birch-leaf.

158. King : (*In confusion*) Ah ! That's the Queen ! Welcome, Madam !

159. Vidūṣaka : (*Aside*) But now she is the most unwelcome.

160. King : (*Aside*) Friend, how to face now the present (situation) ?

161. Vidūṣaka : Can a thief explain himself, when he is caught with the booty on his person ?

१६२. राजा—(अपवार्थ ।) मूढ नायं परिहासकालः । (प्रकाशम् ।)
देवी नेदं मया मृग्यते । स खलु परसमन्वेषणार्थमारम्भोऽयम् ।

१६३. देवी—युज्यत आत्मनः सौभाग्यं प्रच्छादयितुम् । (जुज्जिदि
अत्तणो सोहगं पच्छादेदुं ।)

१६४. विदूषकः—भवति त्वरयास्य भोजनं यत् पित्तोपशमनसमथ
भवति । (भोदि तुवरेहि से भोअणं जं पित्तोवसमणसमथं होदि ।)

१६५. देवी—निपुणिके शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः ।
(णिजणिए सोहणं खु वम्हणेण आसासिदो वअस्सो ।)

१६६. विदूषकः—भवति ननु पश्य आश्वासितः पिशाचोऽपि
भोजनेन । (भोदि णं पेख्ख आसासिदो पिसाचोवि भोअणेण ।)

१६७. राजा—मूर्ख बलादपराधिनं मां प्रतिपादयसि ।

१६८. देवी—नास्ति भवतोऽपराधः । अहमेवात्रापराद्धा या प्रति-
कूलदर्शना भूत्वाऽप्रतस्ते तिष्ठामि । इतोऽहं गमिष्यामि । (णथ्धि भवदो
अवराहो । अहं एव्व एथ्थ अवरध्धा जा पडिऊलदंसणा भविअ अगदो दे
चिठ्ठामि । इदो अहं गमिस्सं । (इति कोपं नाटयित्वा प्रस्थिता ।)

162. King : (*Aside*) Fool, this is no fit time for a joke. (*Aloud*)
Madam, this is not what is sought by me; this search is for a
different thing altogether.

163. Queen : It is but proper to conceal one's good fortune.

164. Vidūṣaka : Madam, quickly get his meals ready; that will
be the effective remedy for his bilious constitution.

165. Queen : Nipuṇikā, well indeed has the Brahmin cheered
up his friend !

166. Vidūṣaka : Madam, don't you see that even a ghost is
allayed by dinner ?

167. King : Fool, why do you forcibly attribute the fake of
guilt to me ?

168. Queen : It is not your fault. It is I alone am offending
since I stand in your presence, when my presence has become
quite unwelcome. Away shall I go from here.

(*Gesticulates anger and starts.*)

१६९. राजा—

अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात् ।

सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः ॥ २१ ॥

(इति पादयोः पतति ।)

१७०. देवी— (आत्मगतम् ।) मा खलु लघुहृदयाहमनुनयं बहुमन्ये ।

किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्विभेमि । (मा खु लहुहिअआ अहं अणुणअं बहुमण्णे । किं दु अदाक्खिण्णकिदस्स पछ्छादावस्स भाएमि ।) (राजानम-
पहाय सपरिवारा निष्क्रान्ता ।)

१७१. विदूषकः— प्रावृण्णदीवाप्रसन्ना गता देवी । तदुत्तिष्ठ ।

(पाउसणदी विअ अप्पसण्णा गदा देवी । ता उठ्ठेहि ।)

१७२. राजा— (उत्थाय ।) वयस्य नेदमनुपपन्नम् । पश्य

प्रियवचनशतोपि योषितां दयितजनानुनयो रसाद्वते ।

प्रविशति हृदयं न तद्विदां मणिरिवकृत्रिमरागयोजितः ॥ २२ ॥

१७३. विदूषकः— अनुकूलमेवात्रभवत एतत् । न. खल्वक्षिदुःखितो-

भिमुखे दीपशिखां सहते । (अणुऊलं एव एथभवदो एदं । ण खु
अक्खिदुक्खिदो अहिमुहे दीवसिहं सहेदि ।)

169. King: I am indeed the culprit; be pleased, O fair one; desist from any resentment; for, when the master is angry, how can the servant be guiltless? (21).

(*Prostrates himself at her feet.*)

170. Queen: (*To herself*) I am not so weak-minded as to set up any score by his supplications. But I am afraid of the remorse consequent upon my discourteousness shown to My Lord. (*Leaving the King, exeunt Queen with her attendants.*)

171. Vidūṣaka: Like a turbid river during the monsoons, she has gone off in high resentment. Rise, please.

172. King: (*Rising*) Friend, this is not altogether unreasonable. See,

The pacification by lovers, although full of hundreds of flattering compliments, does not appeal to a woman's heart in the absence of (*genuine*) love; just as a gem with fake colourings does not captivate the hearts of the lapidaries. (22).

173. Vidūṣaka: This is quite favourable to you. For a man with an eyesore will not bear the lamp-light in the face.

१७४. राजा— मा मैवम् । उर्वशीगतमनसोपि मे स एव देव्यां बहुमानः । किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये ।

१७५. विदूषकः— तिष्ठतु तावद् भवतो धीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान् । समयः खलु स्नानभोजनं सेवितुम् । (चिह्नु दाव भवदो धीरदा । बुभुक्षितस्तस्मिन् ब्रह्मणस्तस्मिन् जीविदं अवलम्बतु भवं । समओ खु ण्हाणभोअणं सेविदुं ।)

१७६. राजा— (ऊर्ध्वमवलोक्य ।) गतमर्धं दिवसस्य ।

उष्णालुः शिशिरे निषीदति तरोर्मूलालवाले शिखी
निर्मिद्योपरि कर्णिकारमुकुलान्यालीयते षट्पदः ।

तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते
क्रीडावेष्मनि चैष पञ्जरशुकः ह्यन्तो जलं याचते ॥ २३ ॥
(इति निष्क्रान्ताः सर्वे ।)

(इति द्वितीयोऽङ्कः ।)

174. King: Nay, say not so. I have the same regard for the Queen, though my heart is engrossed with Urvaśī. Only I shall now adopt indifference towards her in that she has discarded my prostrations.

175. Vidūṣaka: Let your indifference stay awhile. First think of sustaining the life of this hungry Brahmin. It is surely high time for our bath and dinner.

176. King: (*Looking up*) Ah! It is past mid-day.

Scorched by the summer-heat the peacock rests in the cool basin round the roots of a tree; the bee rests inside the 'Karpikāra' buds having them forced open at the top; the duck, leaving the heated water, lurks about the lotus plant on the bank; and this parrot in its cage in the pleasure-house, being exhausted, calls for water. (23).

(*Exeunt Omnes*)

END OF THE SECOND ACT.

तृतीयोऽङ्कः ।

(ततः प्रविशतो भरतशिष्यौ ।)

१. प्रथमः— सखे पल्लव महेन्द्रसदनं गच्छतोपाध्यायेन त्वमासनं प्रतिग्राहितः । अग्निशरणसंरक्षणाय स्थापितोऽहम् । अतः खलु पृच्छामि । अपि गुरोः प्रयोगेण दिव्या परिषदाराधिता ।

२. द्वितीयः— गालव न जाने आराधिता न वेति । तस्मिन् पुनः सरस्वतीकृतकाव्यबन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु तन्मय्यासीत् । किं तु— (गालव ण आणे आराहिदा ण वत्ति । तस्सिं उण सरस्सईकिदकव्व-
बन्धे लच्छीसअंवरे तेषु तेषु रसन्तरेसु तम्मआ आसि । किं तु—)

३. प्रथमः— सदोषावकाश इव ते वाक्यशेषः ।

४. द्वितीयः— आम । तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत् ।
(आम । तहिं उव्वसीए वअणं पमादक्खलिदं आसि ।)

५. प्रथमः— कथमिव ।

Act III.

(Enter two disciples of Bharata.)

1. First: Friend Pallava, you were asked to carry his seat by our reverend preceptor, when he proceeded to the great Indra's palace; while I was placed at home to guard the sanctuary of the Sacred Fires. Hence I ask, 'Was the celestial audience pleased with the dramatic performance directed by our teacher?'

2. Second: Gālava, I do not know whether the audience was pleased or not. But then it was wholly absorbed in the diverse sentiments presented in that play of Lakṣmī-Svayamvara, the composition of the goddess Saraswatī herself. But—

3. First: Your unfinished sentence implies that there is room to find fault.

4. Second: Yes. During the performance, Urvaśī blundered out something through negligence.

5. First: How's that?

वि. ७

६. द्वितीयः — लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा । सखि समागता एते त्रैलोक्यसुपुरुषाः सक्वेश्वाश्च लोकपालाः । कतमस्मिंस्ते भावाभिनिवेश इति । (लछ्छीभूमिआए वड्डमाणे उव्वसी वारुणीभूमिआए वड्डमाणे मेणआए पुछ्छिछदा । सहि समाअदा एदे तेलोक्कसुपुरिसा सकेसवा अ लोअवाला । कदमस्सि दे भावाहिणिवेशेसेत्ति ।)

७. प्रथमः — ततस्ततः ।

८. द्वितीयः — ततस्तया पुरुषोत्तम इति भणितव्ये पुरुरवसीति निर्गता वाणी । (तदो ताए पुरिसोत्तमेत्ति भणिदव्वे पुरुरवासित्ति णिग्गदा वाणी ।)

९. प्रथमः — भवितव्यतानुविधायीनीन्द्रियाणि । न खलु ताम-
भिक्रुद्धो गुरुः ।

१०. द्वितीयः — सा खलु शप्तोपाध्यायेन । महेन्द्रेण पुनरनुगृहीता ।
(सा खु सत्ता उवज्झाएण । महिन्देण उण अणुगहिदा ।)

११. प्रथमः — कथमिव ।

१२. द्वितीयः — येन ममोपदेशस्त्वया लङ्घितस्तेन न ते दिव्यं
स्थानं भविष्यतीत्युपाध्यायस्य शापः । महेन्द्रेण पुनः प्रेक्षणावसाने लज्जा-

6. Second : Urvaśī, who played the part of Lakṣmī was questioned by Menakā, who played Vāruṇī's role : ' Friend, here are assembled the best men from the three worlds, the guardians of the quarters together with Keśava. On whom do you fix your affection ?'

7. First : What then ?

8. Second : When she should have replied 'on Puruṣo-
ttama', the words 'on Purūravas' escaped her lips unwittingly.

9. First : The senses are but the slaves of Destiny ! Was not then the preceptor greatly annoyed with her ?

10. Second : Yes, he (actually) pronounced a curse upon her ; but the great Indra favoured her again.

11. First : How so ?

12. Second : ' Since you have violated my instructions, you shall no more have any place in Heaven'. That was the preceptor's curse. Mahendra, however, at the close of the performance,

वनतमुखी भणिता यस्मिन्बद्धभावासि तस्य मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । सा त्वं यथाकामं पुरुरवसमुपतिष्ठस्य यावत्स त्वयि दृष्टसंतानो भवेदिति । (जेण मम उवदेसो तुए लङ्घिदो तेण ण दे दिव्वं ठाणं हविस्सदित्ति उवङ्गाअस्स सावो । महिन्देण उण पेक्खणावसाणे लज्जावणद-मुही भणिदा जस्सि बद्धभावा सि तस्स मे रणसहाअस्स राएसिणो पिअं एथ्य करणिज्जं । सा तुमं जहाकामं पुरुरवसं उवचिद्ध जाव सो तुइ दिद्ध-संतानो भोदित्ति ।)

१३. प्रथमः — सदृशं पुरुषान्तरविदो महेन्द्रस्य ।

१४. द्वितीयः — (सूर्यमवलोक्य ।) कथाप्रसङ्गेनास्माभिरपराद्धाऽभिषेक-वेला खलूपाध्यायस्य । तदेह्यस्य पार्श्वपरिवर्तिनौ भवावः । (कथाप्रसङ्गेण अहोहिं अवरध्धा अहिसेअवेला खु उवङ्गाअस्स । ता एहि से पासपरि-वत्तिणो होम ।) (इति निष्क्रान्तौ ।)

विष्करभकः ।

(ततः प्रविशति कञ्चुकी ।)

१५. कञ्चुकी—

addressed her as she stood with her head hung low through shame, 'I should favour in this matter, the royal sage, my ally in the battles, to whom you are so attached. Do you, as you desire, unite yourself with Purūravas, until he chances to behold the child you will bear to him.

13. First : This was indeed highly becoming of Mahendra, who knows the hearts of other persons.

14. Second : (*Looking at the Sun*) In the course of our talk, we have overlooked the time of our preceptor's bath. Come, therefore, let us wait upon him.

(*Exeunt.*)

(END OF THE VIṢKAMBHAKA.)

(*Then enters the Chamberlain.*)

15. Chamberlain :

सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुम्बी
 पश्चात्पुत्रैरपहतभरः कल्पते विश्रमाय ।
 अस्माकं तु प्रतिदिनमियं साधयन्ती प्रतिष्ठां
 सेवाकारा परिणतिरहो स्त्रीषु कष्टोऽधिकारः ॥ १ ॥

(परिक्रम्य ।) आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या—यथा व्रतसंपाद-
 नाय मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव
 मद्वचनादिज्ञापयेति । यावदिदानीमवसितसन्ध्याजाप्यं महाराजं पश्यामि ।
 (परिक्रम्यावलोक्य च ।) रमणीयः खलु दिवसावसानवृत्तान्तो राजवेष्टमनि ।
 इह हि

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो
 धूपैर्जालविनिःसृतैर्वलभयः संदिग्धपारावताः ।
 आचारप्रयतः सपुष्पवलिषु स्थानेषु चार्चिष्मतीः
 संध्यामङ्गलदीपिका विभजते शुद्धान्तदृद्धाजनः ॥ २ ॥

Every householder, in the prime of his life, strives to acquire wealth, and afterwards relieved of the burden (of family-cares) by his sons, he takes rest; but to persons like me, old age, rendering us every day, as it does, fit for the office, is a veritable bondage ! Alas, the office of watching over the harem is too painful. (1)

(*Walking about*) I am ordered by the daughter of the King of Kasis, who is in observance of a vow, that for the fulfilment of that vow she, leaving aside her jealous anger, has already requested His Majesty through Nipunikā. I am now to make the same request at her bidding. So, I shall now approach His Majesty, who has just finished his evening-prayers. (*Moving about and observing*) Delightful, indeed, is the vespertine scene at the royal palace ! For here,

The peacocks drowsy at the advent of night; appear sculptured on their roosting rods; the wild pigeons about the eaves are confounded with the incense smoke issuing forth through the lattices; and the old matrons of the harem, diligent in their customary duties (for the hour), are distributing bright lights at different posts strewn with offerings of flowers, to mark the auspicious of the evening. (2)

(नेपथ्यामिमुखं दृष्ट्वा ।) अये इत एव प्रस्थितो देवः ।

परिजनवनिताकरार्पिताभिः परिवृत एष विभाति दीपिकाभिः ।

गिरिरिव गतिमानपक्षलोपादनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि ।

(ततः प्रविशति यथानिर्दिष्टो राजा विदूषकश्च ।)

१६. राजा— (आत्मगतम् ।)

कार्यान्तरितोत्कण्ठं दिनं मया नीतमनतिकृच्छ्रेण ।

अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या ॥ ४ ॥

१७. कञ्चुकी— (उपगम्य ।) जयतु जयतु देवः । देव देवी विज्ञापयति— मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः । तत्र संनिहितेन देवेन प्रतिपालयितुमिच्छामि यावद्रोहिणीसंयोग इति ।

१८. राजा— आर्यं लतव्यं विज्ञाप्यतां देवी यस्ते छन्द इति ।

(*Looking towards the curtain*) Ah ! My lord is coming hither.

Surrounded by the female attendants, with the torches in their hands, he looks like a mountain in motion, its wings being not yet lopped off, and which has tall, thin, Karṇikāra trees in full blossom along the slopes- (3).

I shall, therefore, wait for him standing within his sight.

(*Enter the King as described and the Vidūṣaka.*)

16. King: (*To himself*)

I passed the day without much difficulty, my love-longings being drowned in the cares of my state, but how am I to pass the night, which, in the absence of any diversion, will be long in its watches? (4).

17. Chamberlain: (*Approaching*) Victory, Victory to Your Majesty ! Her Majesty begs to request: " The Moon appears splendid from the terrace of the Maṇiharmya palace; in Your Majesty's company I desire to wait there till the Moon is united with (the asterism of) Rohiṇī."

18. King: Noble Lātavya, convey to the Queen that it shall be as she pleases.

१९. कञ्चुकी— यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

२०. राजा— वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोऽयमरम्भः स्यात् ।

२१. विदूषकः — भो तर्कयामि जातपश्चात्तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलङ्घनं प्रमार्ष्टुकामेति । (भो तत्केमि जादपच्छादावा तत्त-भोदी वदावदेसेण भवदो पणिपादलङ्घनं पमज्जिदुकामत्ति ।)

२२. राजा— उपपन्नं भवानाह । तथा हि

अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि ।

निभृतैर्व्यपन्नपन्ते दयितानुनयैर्मनास्विन्यः ॥ ५ ॥

तदादेशय मणिहर्म्यपृष्ठमार्गम् ।

२३. विदूषकः — इत इतो भवान् । अनेन गङ्गातरङ्गसश्रीकेण स्फटिकमणिसोपानेनारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यम् । (इदो इदो भवं । इमिणा गङ्गातरङ्गसस्तिरीएण फलिहमणिसोवाणेण आरोहदु भवं पदोसावसररमणिज्जं मणिहम्मिअं ।)

२४. राजा— आरोहाग्रतः ।

19. Chamberlain : As Your Majesty commands. (*Exit.*)

20. King : Friend, is all this preparation of the Queen really undertaken for the observance of a vow ?

21. Vidūṣaka : Well, I suspect that Her Ladyship, filled with remorse, is anxious to expiate for the slighting of your prostration, under the pretext of the (present) vow.

22. King : What you say is quite correct ; for,

High-minded ladies having first spurned away the prostrations of their lords, are subsequently stung with remorse ; yet with all that they are ashamed of doing any open attempts at conciliating their beloved ones. (5).

Then lead me on to the terrace of the Maṇiharmya palace.

23. Vidūṣaka : This way, this way, My Lord. Here up the flight of marble steps gleaming (white) like the waves of the Ganges, do you ascend the Maṇiharmya palace, exceedingly charming at eventide.

24. King : Do you ascend first.

(सर्वे सोपानारोहणं नाटयन्ति ।)

२५. विदूषकः — (निरूप्य ।) भोः प्रत्यासन्नेन चन्द्रोदयेन भवितव्यम् । यथा तिमिररिच्यमानं पूर्वदिशामुक्खमालोकसुभगं दृश्यते । (भो पञ्चासण्णेण चन्द्रोदएण होदव्वं । जह तिमिरेइअमाणं पुव्वदिसामुहं आलोअसुहअं दीसदि ।)

२६. राजा — सम्यगाह भवान् ।

उदयगूढशशाङ्कमरीचिभिस्तमसि दूरतरं प्रतिसारिते ।

अलकसंयमनादिव लोचने हरति मे हरिवाहनदिङ्मुखम् ॥ ६ ॥

२७. विदूषकः — ही ही । भो एष खण्डमोदकसश्रीक उदितो राजा द्विजातीनाम् । (ही ही । भो एसो खण्डमोदअसस्सिरीओ उदिदो राआ दुआदीणं ।)

२८. राजा — (सस्मितम् ।) सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः ।

(प्रञ्जलिः प्रणम्य ।) भगवन् क्षपानाथ

रविमावसते सतां क्रियायै सुधया तर्पयते सुरान्पितृंश्च ।

तमसां निशि मूर्च्छतां निहन्ते हरचूडानिहितात्मने नमस्ते ॥ ७ ॥

(All act ascending the flight of steps.)

25. Vidūṣaka : O, the Moonrise is just pending, since the Eastern horizon, freed from the darkness, is so lovely to the eye.

26. King : You have spoken the truth-

For, now that the (evening) darkness is dispelled by the rays of the Moon, that is hidden behind the rising mountain, the face of the East captivates my eyes as though by means of her (mass of) hair tied up. (6)

27. Vidūṣaka : Ha ! Ha ! Here rises the King of the twice-born kind looking like a sliced sweet-ball.

28. King : (Smiling) Simply eatables are the province of a glutton everywhere. (Bowing with folded hands) Divine Lord of the Night,

Bow to thee, who conjoin with the Sun that the pious may perform their specific rites ; who regale the gods and the Manes with ambrosia ; who dispel the darkness prevailing at night, and who placed thyself in the crest of Hara. (7).

(इत्युपतिष्ठते ।)

२९. विदूषकः— भो ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसनस्थितो भव यावदहमपि सुखासीनो भवामि । (भो बम्हणसंक्रामिदक्खरेण दे पिदामहेण अभ्मणुण्णादो आसणद्धिदो होहि जाव अहंपि सुहासीणो होमि ।)

३०. राजा— (विदूषकवचनं परिगृह्योपविष्टः । परिजनं विलोक्य ।)
अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन । तद्विश्राम्यन्तु भवत्यः ।

३१. परिजनः— यदेव आज्ञापयति । (जं देवो आणवेदि ।)
(इति निष्क्रान्तः ।)

३२. राजा— (चन्द्रमसमवलोक्य ।) वयस्य परं मुहूर्तादागमनं देव्याः ।
तद्विविक्ते कथयामि स्वामवस्थाम् ।

३३. विदूषकः— ननु दृश्यत एव सा । किं तु तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबन्धेनात्मानं धारयितुम् । (णं दीसई एव्व सा । किं तु तारिसं अणुराअं पेक्खिअ सक्कं खु आसाबन्धेण अत्ताणअं धारेदुम् ।)

३४. राजा— एवमेतत् । बलवान्पुनर्मम मनसोऽभितापः ।

नद्या इव प्रवाहो विषमशिलासंकटस्वलितवेगः ।

(*Rises.*)

29. Vidūṣaka: Sir, permitted by Your Grand-Sire with words communicated through this Brahmin, do take your seat, that I too, may repose at ease.

30. King: (*Accepting his words sits down; looking at the attendants*)

When it is bright moonshine (everywhere), why this superfluity of lamp-lights? Rest ye.

31. Attendants: As Your Majesty commands. (*Exeunt.*)

32. King: (*Looking at the Moon*) Friend, the Queen will take an hour or so, to come; let me, therefore, in this solitude, describe to you my mental condition.

33. Vidūṣaka: Why, that is quite obvious. But considering the intensity of (her) love, it is quite possible to sustain yourself with hopes (of union).

34. King: That is so. But acute is my mental agony. My fond love multiplies itself a hundredfold everytime the joy of union is baulked, just as the current of a river,

विघ्नितसरागमसुखो मनसि शयः शतगुणो भवति ॥ ८ ॥

३५. विदूषकः — यथा परिहीयमाणैरङ्गैरधिकं शोभसे तथादूरे प्रिया-
समागमं ते प्रेक्ष । (जहा परिहीयमाणेहिं अङ्गेहिं अहिं सोहासि तहा
अदूरे पिआसमाअमं ते पेक्खामि ।)

३६. राजा — (निमित्तं सूचयित्वा ।) वयस्य

वचोभिराशाजननैर्भवानिव गुरुव्यथम् ।

अयं मां स्पन्दितैर्वाहुराश्वसयति दक्षिणः ॥ ९ ॥

३७. विदूषकः — न खल्वन्यथा ब्राह्मणस्य वचनम् । (ण खु
अण्णहा वम्हणस्स थअणं ।)

३८. राजा — (सप्रत्याशस्तिष्ठति ।)

(ततः प्रविशत्याकाश्यानेनाभिसारिकावेषा उर्वशी चित्रलेखा च ।)

३९. उर्वशी — (आत्मानं विलोक्य ।) हला चित्रलेखे अपि रोचते
तेऽयं मेऽल्पाभरणभूषितो नीलांशुकपरिग्रहोभिसारिकावेषः । (हला चित्त-
लेहे अवि रोअदि दे अअं मे अप्पाभरणभूसिदो णीलंसुअपरिगहो अहि-
सारिआवेसो ।)

with its flow hemmed in by rugged rocks, divides itself into a hundred channels. (8).

35. Vidūṣaka : Inasmuch as you look lovelier with drooping limbs, I believe, that your union with your beloved cannot be far distant.

36. King : (Showing that he perceives an omen) Friend, This right arm of mine, by its pulsations, comforts me whose anguish is intense, like you with hope-inspiring words. (9)

37. Vidūṣaka : Surely the words of a Brahmin will never be falsified.

38. King : (Stays with hope revived.)

(Enter through the air Urvasī dressed as an Abhisārikā and Citralekhā.)

39. Urvasī : (Looking at herself) Now, dear Citralekhā, do you like these blue robes of an Abhisārikā, thus scantily decked with ornaments ?

वि. ८

४०. चित्रलेखा— नास्ति मे वाग्विभवः प्रशंसितुम् । इदं तु चिन्तयामि । अपि नामाहं पुरुरवा भवेयमिति (णत्थि मे वाआविहवो पसंसिदुं । इदं तु चिन्तेमि । अवि णाम अहं पुरुरवा भवेअंति ।)

४१. उर्वशी— सखि मदनः खलु त्वामाज्ञापयति—शीघ्रं नय मां तस्य सुभगस्य वसतिम् । (सहि मदणो खु तुमं आणवेदि सिध्धं णेहि मं तस्स सुहअस्स वसदिं ।)

४२. चित्रलेखा— मन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः । (णं एदं परिवत्तिदं विअ कैलाससिहरं पिअदमस्स दे भवणं उवगदम्ह ।)

४३. उर्वशी— तेन हि प्रमाथाज्जानीहि तावत् क्व स मम हृदयचोरः किं वानुतिष्ठतीति । (तेण हि पहावदो जाणीहि दाव कहिं सो मम हिअअचोरो किं वा अणुचिद्धदि त्ति ।)

४४. चित्रलेखा— (ध्यात्वा आत्मगतम् ।) भवतु क्रीडिष्यामि तावदेतया । (प्रकाशम् ।) हला एष मनोरथलब्धप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति । (भोदु कीलिस्सं दाव एदाए । हला एसो मणोरहलब्धपिआसमाअमसुहं अणुहवन्तो उवहोअक्खमे ओआसे चिद्धदि ।)

४५. उर्वशी— (विषादं नाटयति ।)

40. Citralekhā : I have no wealth of words to describe you. I am only thinking, " Would that I were Purūravas ! "

41. Urvaśī : Friend, Madana himself bids you to lead me quickly to the abode of the dear one.

42. Citralekhā : Why, we have come to your lover's palace, which is, as it were, the peak of the Kailāsa transferred here.

43. Urvaśī : Then just ascertain by means of your power, where he is,— that thief of my heart—, and what he is about.

44. Citralekhā : (*Reflecting ; to herself*) Well, I shall jest with her a bit. (*Aloud*) Friend, here he is in a place fit for enjoyment, relishing the pleasures of union with his beloved, whom he has obtained in wish-fulfilment (also, obtained in imagination).

45. Urvaśī : (*Expresses despair.*)

४६. चित्रलेखा — मुग्धे का पुनरन्या चिन्ता प्रियासमागमस्य ।
(मुग्धे का उण अण्णा चिन्ता पिआसमाअमस्स ।)

४७. उर्वशी — (सोच्छ्वासम् ।) अदक्षिणं संदिग्धे मे हृदयम् ।
(अदक्षिणं संदेहदि मे हिअअं ।)

४८. चित्रलेखा — (विलोक्य ।) एष मणिहर्म्यगतो वयस्यमात्रसहायो
राजर्षिः । तदेद्भुपसर्पाव एनम् । (एसो मणिहम्मिअगदो वअस्समेत्तसहाओ
राएसी । ता एहि उवसप्पाम णं ।)

(उभे अवतरतः ।)

४९. राजा — वयस्य रजन्या सह विजृम्भते मदनबाधा ।

५०. उर्वशी — अनिर्भिन्नार्थेनानेन वचनेनाकम्पितं मम हृदयम् ।
अन्तरिते एव शृणुवोस्य स्वैरालापं यावदावयोः संशयच्छेदो भवति । (अणि-
म्मिण्णत्थेण इमिणा वअणेण आकम्पिदं मे हिअअं । अन्तरिदा एव्व
सुणाम से सेरालावं जाव णो संसअच्छेदो होदि ।)

५१. चित्रलेखा — यत्ते रोचते । (जं दे रोअदि ।)

५२. विदूषकः — नन्वेतेऽमृतगर्भाः सेव्यन्तां चन्द्रपादाः । (णं इमे
अमिअगम्मा सेवीअन्दु चन्दवादा ।)

46. Citralekhā : You silly goose, but why any other thoughts about his union with a beloved (other than yourself) ?

47. Urvaśī : (*With a sigh of relief*) My ungenerous heart grows suspicious.

48. Citralekhā : You simple child, here is the royal sage on the (terrace of the) Maṇiharmya palace accompanied by his friend only. Come then, let us approach him.

(*Both descend.*)

49. King : Friend, the torments of love increase with the night.

50. Urvaśī : My heart trembles at these words, the import of which is not quite clear. Let us, therefore, remain invisible and overhear his tête-à-tête, till doubt be resolved.

51. Citralekhā : As you like it.

52. Vidūṣaka : I say, you should enjoy the rays of the moon surcharged with nectar.

५३. राजा—वयस्य एवमादिभिरनुपक्रम्योऽयमातङ्कः । पश्य

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो

न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।

मनसिजरुजं सा वा दिव्या ममालमपोहितुम्—

५४. उर्वशी— का वापरा । (का वा अवरा)

५५. राजा—

रहासि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ १० ॥

५६. उर्वशी— हृदय इदानीं मामुज्झित्वेतः संक्रान्तेन त्वया फल-
मुपलब्धम् । (हिअअ दाणिं मं उज्झिअ इदो संक्रान्तेण तुए फलं उपलब्धं ।)

५७. विदूषकः— आम । अहमपि यदा शिखरिणीं रसालं च न
लभे तदैतत्प्रार्थयमानः संकीर्तयन्नाश्रसिमि । (आम । अहंपि जदा सिंह-
रिणीं रसालं अ ण लहे तदा णं पथ्यअन्तो संकित्तअन्तो आसासेमि ।)

५८. राजा— संपद्यत इदं भवतः ।

५९. विदूषकः— भवानपि तामचिरेण प्राप्स्यति । (भवंपि तं
अचिरेण पाविसदि ।)

६०. राजा— सखे एवं मन्ये—

53. King: Friend, this malady is incurable by any such means. See,

Neither the fresh flower-beds, nor the moon-beams, nor the sandal-paste applied all over the body, nor jewel-necklaces can mitigate my agony of Love; either she, the celestial lady can remove it—

54. Urvaśī: And who else?

55. King: Or, a talk about her in solitude, can mitigate it. (10)

56. Urvaśī: My heart, you have now reaped the fruit of having gone over to him, after abandoning me.

57. Vidūṣaka: Yes. I too, when yearning for them, I do not obtain the Śikharinī and delicious mangoes, comfort myself with recalling their names.

58. King: But you do get all those.

59. Vdūṣaka: And Your Majesty, too, will obtain her ere long.

60. King: Friend, I think that—

६१. चित्रलेखा— शृणु असंतुष्टे शृणु । (सुणु असंतुष्टे सुणु ।)

६२. विदूषकः — कथमित्र । (कहं विअ ।)

६३. राजा —

अयं तस्या रथक्षोभादंसेनांसे निपीडितः ।

एकः कृती शरीरेऽस्मिन् शेषमङ्गं भुवो भरः ॥ ११ ॥

६४. चित्रलेखा— सखि किमिदानीं विलम्ब्यते । (सहि किं दाणिं विलम्बीअदि ।)

६५. उर्वशी — (सहसोपसृत्य ।) हला अग्रतोऽपि मम गताया उदासीन इव महाराजः । (हला अगदो वि मम गदाए उदासीणो विअ महाराओ ।)

६६. चित्रलेखा— (सस्मितम् ।) अतित्वरिते अनुत्क्षिप्ततिरस्करिणी-कासि । (अदितुवरिदे अणुक्खिततिरक्खरिणीआ सि ।)
(नेपथ्ये)

६७. इत इतो भर्त्री । (इदो इदो भट्टिणी ।)

(सर्वे कर्णे ददति । उर्वशी सह सख्या विषण्णा ।)

६८. विदूषकः — अविहा अविहा उपस्थिता देवी । तद्वाचंयमो भव । (अविहा अविहा उवट्ठिदा देवी । ता वाचंयमो होहि ।)

61. Citralekhā : Hear, you insatiable one, hear.

62. Vidūṣaka : What's it?

63. King : This shoulder that was pressed against hers, owing to the jolting of the chariot, is alone, I consider, to be blessed in this body ; the rest of the body, is but a burden to the Mother Earth. (11).

64. Citralekhā : Friend, why do you tarry now ?

65. Urvaśī : (Suddenly approaching) Friend, His Majesty appears quite indifferent even when I stand in his presence.

66. Citralekhā : (Smilingly) O impatient one, you have not withdrawn the Tiraskariṇī charm.

(Behind the scenes)

67. (This way, this way, Your Majesty.)

(All harken ; Urvaśī and her friend become despondent.)

68. Vidūṣaka : Hallow ! Hallow ! Here comes the Queen. Please, hold your tongue.

६९. राजा— भवानपि संवृताकारमास्ताम् ।

७०. उर्वशी— हला किमत्र करणीयम् । (हला किं पृथ्य कर-
णिजं ।)

७१. चित्रलेखा— अलमावेगेन । अन्तर्हिते आवाम् । उपवासनियम-
वेषा राजर्षिमहिषी दृश्यते तन्नैषेह चिरं स्थास्यति । (अलं आवेण ।
अन्तरिदा वयं । उववासणिअमवेसा राएसिमहिसी दीसदि ता ण एसो इह
चिरं चिठ्ठिस्सदि ।)

(ततः प्रविशति औपहारिकहस्तपरिजना देवी ।)

७२. देवी — (चन्द्रमसमवलोक्य ।) हञ्जे निपुणिके एष रोहिणी-
संयोगेनाधिकं शोभते भगवान् मृगलाञ्छनः । (हञ्जे णिउणिए एसो
रोहिणीसंजोएण अहिअं सोहदि भअवं मिअलञ्छणो ।)

७३. चेटी — ननु देवीसहितो भर्ता विशेषरमणीयः । (णं देवी-
सहिदो भट्टा विसेसरमणिजो ।) (इति परिक्रामतः ।)

७४. विदूषकः— (दृष्ट्वा ।) भो न जानामि स्वस्तिवाचनं मे ददा-
तीति, अथवा भवतः व्रतव्यपदेशेन मुक्तरोषा प्रणिपातलङ्घनं प्रमार्ष्टुमिति

69. King : You too, conceal the expression of your face.

70. Urvaśī : Friend, what is to be done now ?

71. Citralekhā : Away with excitement. We are invisible. The Queen of the royal sage appears in a garb indicative of her observance of a fasting vow; she will, therefore, not stay here for any long time.

(Enters the Queen with attendants carrying materials of worship in their hands.)

72. Queen : (Gazing at the Moon) Miss Nipūṇikā, the Moon-God looks more charming in his conjunction with (the constellation of) Rohiṇī.

73. Attendant : Nay, His Majesty is even more charming in the company of Your Ladyship.

74. Vidūṣaka : (Watching) Friend, I cannot say, whether because, she is to give me an auspicious present, or because, whether having given up her anger under the pretext of observ-
ing a vow, she is anxious to expiate for having slighted your

अथ ममाक्ष्णोः शुभदर्शना देवी । (भो ण जाणामि सोत्थिवाअणं मे देइति आदु भवदो वदव्ववदेसेण मुक्करोसा पणिपादलङ्घणं पमज्जिदुकाम ति अज मे अक्खीणं सुहदंसणा देवी ।)

७५. राजा — (सस्मितम् ।) उभयमपि वदते । तथापि भवता यत् पश्चादभिहितं तन्मां प्रति भाति । यदत्रभवत्ती

स्वितांशुका मङ्गलमात्रभूषणा
पवित्रदूर्वाङ्कुरलाञ्छितालका ।

व्रतापदेशोऽङ्घ्रितगर्ववृत्तिना

मयि प्रसन्ना वपुषैव लक्ष्यते ॥ १२ ॥

७६. देवी — (उपगम्य) जयतु जयत्वार्यपुत्रः । (जेदु जेदु अज्जउत्तो ।)

७७. परिजनः — जयतु जयतु भर्ता । (जेदु जेदु भट्टा ।)

७८. विदूषकः — स्वस्ति भवत्यै । (सत्थि भोदीए ।)

७९. राजा — स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति ।)

८०. उर्वशी — हला स्थाने खल्वियं देवीशब्देनोपचर्यते । न किमपि

prostrations, but today the Queen appears very pleasing to my eyes.

75. King : (*Smilingly*) Both are just possible ; but what you said last strikes me to be the more likely. Since Her Ladyship,

Clad in silken garments, adorned with only the (necessary) auspicious ornaments, and with her tresses decorated with the sprouts of the holy Dūrvā grass, appears to be reconciled to me from her very person which has given up its haughty deportment under the pretext of (observing) a vow. (12).

76. Queen : (*Approaching*) Victory, Victory to My Lord !

77. Attendants : Victory, Victory to Your Majesty !

78. Vidūṣaka : May good betide Your Ladyship !

79. King : Welcome to the Queen. (*Takes her by the hand and leads her to a seat.*)

80. Urvaśī : Friend, it is quite befitting that she is greeted

परिहीयते शच्या ओजस्वितया । (हला ठाणे खु इअं देवीसदेण उवअरी-
अदि । ण किं पि परिहीअदि सचीए ओजस्सिदाए ।)

८१. चित्रलेखा— साधु असूयापराङ्मुखं मन्त्रितम् । (साहु असू-
आपरम्मुहं मन्तिदं ।)

८२. देवी— आर्यपुत्रं पुरस्कृत्य कोऽपि व्रतविशेषो मया संपादनीयः ।
तन्मुहूर्तमुपरोधः सहायताम् । (अज्जउत्तं पुरोकरिअ कोवि वदविसेसो मए
संपादणीओ । ता मुहुत्तं उवरोधो सहीअदु ।)

८३. राजा—मा मैवम् । अनुग्रहः खलु नोपरोधः ।

८४. विदूषकः — ईदृशः स्वस्तिवाचनवानुपरोधो बहुशो भवतु ।
(ईरिसो सोत्थिवाअणवन्तो उवरोहो बहुसो होदु ।)

८५. राजा — किंनामधेयमेतदेव्या व्रतम् ।

८६. देवी—(निपुणिकामवेक्षते ।)

८७. निपुणिका — भर्तः प्रियानुग्रसादनं नाम । (भट्टा पिआणु-
प्पसादणं णाम ।)

८८. राजा—(देवीं विलोक्य ।) यद्येवम्

with the address "Devī"; for, in majesty of splendour, she is
not a whit inferior to Śacī, the Queen of Indra.

81. Citralekhā : Good ; you speak without jealousy.

82. Queen : I have to observe a certain vow in My Lord's
company ; you will, therefore, please put up with this detention
for a while.

83. King : Nay, say not so. It is indeed a favour and no
trouble.

84. Vidūṣaka : May such a trouble, accompanied by pre-
sents, grow apace.

85. King : What particularly is the name of the Queen's
vow ?

86. Queen : (*Looks at Nipunīkā*)

87. Nipunīkā : My Lord, it is called 'Priyānuprasādana'-
Re-conciliation of the dear.

88. King : (*Looking at the Queen*) If it is so,

अनेन कल्याणि मृणालकोमलं

व्रतेन गात्रं ग्लपयस्यकारणम् ।

प्रसादमाकांक्षति यस्तवोत्सुकः

स किं त्वया दासजनः प्रसाद्यते ॥ १३ ॥

८९. उर्वशी—महान् खल्वस्यैतस्यां बहुमानः । (महन्तो खु से इमरिस बहुमाणो ।)

९०. चित्रलेखा--अयि मुग्धे अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति । (अइ मुग्धे अण्णसंकन्तप्पेम्माणो गाअरिआ अहिअं दक्खिणा होन्ति ।)

९१. देवी—(सस्मितम् ।) नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो यदेतावन्मन्त्रित आर्यपुत्रः । (णं इमस्स वदपरिग्रहस्स अअं पहाओ जं एत्ति मन्ताविदो अज्जउत्तो ।)

९२. विदूषकः--विरमतु भवान् । न युक्तं सुभाषितं प्रत्याचरितुम् । (विरमदु भवं । ण जुत्तं सुहासिदं पच्चाचरिदुं ।)

९३. देवी—दारिका उपनयतौपहारिकं यावन्मणिहर्म्यगतांश्चन्द्रपादानर्चामि । (दारिआओ उवणेध ओवहारिअं जाव मणिहम्मिअगदे चन्दपादे अच्चेमि ।)

In vain do you, O blessed one, afflict by this vow, this your form delicate as lotus-fibres. Why should this bondsman, who eagerly seeks your favour, be propitiated by you ? (13).

89. Urvaśī : High indeed is his regard for her.

90. Citralekhā : You silly goose, gallants, when they transfer their love to other ladies, become all the more courteous.

91. Queen : (*Smiling*) It is verily the effect of my observance of this vow that My Lord is made to speak thus.

92. Vidūṣaka : Refrain, my friend. It is not good to oppose auspicious words.

93. Queen : Girls, bring me the materials of worship, that I may worship the moonbeams that have fallen on the 'Maniharmya' terrace.

वि. ९

९४. परिजनः — यद्व्याज्ञापयति । एष गन्धकुसुमाद्युपहारः । (जं देवी आणवेदि । एसो गन्धकुसुमादि उवहारो ।)

९५. देवी—(नाट्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्य ।) हञ्जे एतानी-
पहारिकमोदकानार्यमाणवकं लम्भय । (हञ्जे इमे ओवहारिअमोदए अज्ज-
माणवअं लम्भवेहि ।)

९६. परिजनः — यद्व्याज्ञापयति । आर्यमाणवक एतत्तावत्ते । (जं देवी आणवेदि । अज्ज माणवअ एदं दाव दे ।)

९७. विदूषकः—(मोदकशरायं गृहीत्वा ।) स्वरित भवत्यै । बहुफल-
स्तवोपवासो भवतु । (सोथि भोदीए । बहुफलो दे उववासो होदु ।)

९८. देवी—आयपुत्र इतस्तावत् । (अज्जउत्त इदो दाव ।)

९९. राजा—अयमस्मि ।

१००. देवी—(राज्ञः पूजामभिनीय प्राञ्जलिः प्रणिपत्य ।) एषाहं देवता-
मिथुनं रोहिणीमृगलाञ्छनं साक्षीकृत्य आर्यपुत्रमनुप्रसादयामि । अद्य-
प्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तथा सह
मया प्रीतिबन्धनेन वर्तितव्यमिति । (एसा अहं देवदामिहुणं रोहिणीमिअ-
लञ्छणं सख्खीकरिअ अज्जउत्तं अणुप्पसादेमि । अज्जप्पहुदि जं इथिअं

94. Attendants : As Your Ladyship commands. Here are the materials - sandal, paste, flowers and others.

95. Queen : (*Gesticulating the worship of the moon-beams with sandal-paste, flowers etc.*) Girls, get these sweets conveyed to the noble Mānavaka.

96. Attendants : As Your Ladyship commands. Venerable Mānavaka, this is for you.

97. Vidūṣaka : (*Receiving the dish of sweets*) God bless Your Ladyship. May your fast bear manifold fruits !

98. Queen : My lord, here please.

99. King : Here I come.

100. Queen : (*Gesticulates worshipping the King, and bowing with folded hands*) In the witness of the divine couple-, Goddess Rohiṇī and God Moon-, I now propitiate my noble Lord. From

अज्जउत्तो पथ्येदि जा अ अज्जउत्तस्स समाअमप्पणइणी ताए सह मए पीदिवन्धेण वत्तिदव्वंति ।)

१०१. उर्वशी-- अहो न जाने किंपरमस्या वचनमिति । मम पुनर्वि-
श्वासविशदं हृदयं संवृत्तम् । (अम्हहे ण आणे किंपरं से वअणंति । मम
उण वीसासविसदं हिअअं संवृत्तं ।)

१०२. चित्रलेखा--सखि महानुभावया पतिव्रतया अभ्यनुज्ञातोऽनन्त-
रायस्ते प्रियसमागमो भविष्यति । (सहि महाणुहावाए पदिव्वदाए अम्म-
णुण्णादो अणन्तराओ दे पिअसमाअमो हविस्सदि ।)

१०३. विदूषकः --(अपवार्यं ।) छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो
धीवरो भणति धर्मो मे भविष्यतीति । (प्रकाशम्) भवति किं तादृशः
प्रियस्तत्रभवान् । (छिन्नहस्थो मच्छ्रे पलाइदे णिव्विण्णो धीवरो भणादि
धम्मो मे हविस्सदिति । भोदि किं तारिसो पिओ तत्तमव्वं ।)

१०४. देवी-- मूढ अहं खल्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं
कर्तुमिच्छामि । एतावता चिन्तय तावत् प्रियो न वेति । (मूढ अहं खु
अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदसरीरं कादुं इच्छामि । एत्तिएण
चिन्तेहि दाव पिओ ण वत्ति ।)

this day onwards, I would live amicably with whomsoever woman My Lord courts, or whosoever seeks union with My Lord.

101. Urvaśī : I fail to understand what exactly her words imply. But my heart rests at ease with confidence.

102. Citralekhā : Friend, your union with the lover will be unobstructed, permitted as it is now by the magnanimous lady who is devoted to her husband.

103. Vidūṣaka : (*Aside*) When the fish has slipped out of his hands, the fisherman, foiled in his attempts (at recapture) and hence disconsolate, says, ' Mine will be the religious merit.' (*Aloud*) Madam, is His Majesty so dear unto you ?

104. Queen : Idiot, I surely desire My Lord's happiness even at the sacrifice of my own. Judge by this whether he is dear to me or not.

१०५. राजा—

दातुं वा प्रभवसि मामभ्यस्यै हर्तुमेव वा दासम् ।

नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ॥ १४ ॥

१०६. देवी—भव वा मा वा । यथानिर्दिष्टं संपादितं प्रियानुप्रसादनं व्रतम् । दारिका एत गच्छामः । (होहि वा मा वा । जघाणिद्विष्टं संपादितं पिआणुप्पसादणं वदं । दारिआओ एध गल्लम्ह ।) (प्रस्थिता देवी ।)

१०७. राजा— प्रिये न खलु प्रसादितोऽस्मि यदि सम्प्रति विहाय गम्यते ।

१०८. देवी— आर्यपुत्र अलङ्घितपूर्वो मया नियमः । (अजउत्त अलङ्घितदुप्पवो मए णिअमो ।)

(निष्क्रान्ता सपरिवारा देवी ।)

१०९. उर्वशी— हला प्रियंकलत्रो राजर्षिः । न पुनर्हृदयं निवर्तयितुं शक्नोमि । (हला पिअकलत्तो राएसी । ण उण हिअअं णिवत्तेदुं सक्कुणोमि ।)

११०. चित्रलेखा— किं पुनस्त्वया निराशया निवर्त्यते । (किं उण तुए णिरासाए णिवत्तीअदि ।)

105. King : You have complete authority to give me away to anybody, or to receive me back, your slave that I am; but then, I am indeed not what you, O timid one, suspect me to be. (14)

106. Queen : You may be or may be not, so and such. I have completed my observance called the Priyānuprasādana, Reconciliation of the dear one, as is laid down. Girls, come, let us go now.

(The Queen and attendants start to go.)

107. King : My dear, I am not at all propitiated if you now leave me and go away.

108. Queen : My Lord, never before have I violated the rules of a sacred vow.

(Exit the Queen with the retinue.)

109. Urvaśī : Friend, the royal sage is closely attached to his consort ; and yet, I cannot withdraw my heart.

110. Citralekhā : What, are you recalling it in despair ?

१११. राजा— (आसनमुपेत्य ।) वयस्य न खलु दूरं गता देवी ।

११२. विदूषकः — भण विश्रब्धं यदसि वक्तुकामः । असाध्य इति
वैद्येनातुर इव स्वैरं मुक्तो भवांस्तत्रभवत्या । (भण वीसब्धं जं सि वक्तुकामो ।
असङ्गोक्ति वेजेण आदुरो विअ सेरं मुक्तो भवं तत्तहोदीए ।)

११३. राजा— अपि नामोर्वशी—

११४. उर्वशी— अद्य कृतार्था भवेत् । (अज्ज किदत्था भवे ।)

११५. राजा—

गूढा नूपुरशब्दमात्रमपि मे कान्ता श्रुतौ पातयेद्
पश्चादेत्य शनैः कराभ्युज्ज्वृते कुर्वीत वा लोचने ।

हर्म्येस्मिन्नवतीर्थ साध्यसवशान्मन्दायमाना वला-

दानीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम् ॥ १५ ॥

११६. उर्वशी— हला इमं तावदस्य मनोरथं संपादयिष्यामि ।

(हला इमं दाव से मणोरहं संपादइस्सं ।)

(पृष्ठतो गत्वा राज्ञो नयने संवृणोति ।)

११७. चित्रलेखा— (विदूषकं संज्ञापयति ।)

111. King : (*Returning to his seat*) Friend, is not the Queen gone far away ?

112. Vidūṣaka : Speak freely whatever you wish to say. As an incurable patient by his physician, so you have been given up in despair by Her Ladyship, of her own accord.

113. King : Would that Ūrvaśī—

114. Ūrvaśī : be blessed today !

115. King : My darling lady, herself remaining invisible, let fall unto my ears at least the sweet jingling of her anklets ! Or coming slowly from behind, might close mine eyes with her lotus-like hands ! Or on descending upon this palace, when slowed down through nervousness, might she be brought to me under compulsion, step by step, by her clever friend ! (15).

116. Ūrvaśī : Friend, let me just fulfil this desire of his.

(: *Going behind him, closes the King's eyes.*)

117. Citralekhā : (*Makes a sign to the Vidūṣaka.*)

११८. राजा— (स्पर्शं रूपयित्वा ।) सखे नारायणोरुसम्भवा सेवं वरोरुः ।

११९. विदूषकः— कथं भवानवगच्छति । (कहं भवं अवगच्छति ।)

१२०. राजा— किमत्राज्ञेयम् ।

अङ्गमनङ्गङ्घ्रिं सुखयेदन्या न मे करस्पर्शात् ।

नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥ १६ ॥

१२१. उर्वशी— (हस्तावपनीय किञ्चिदपस्त्य ।) जयतु जयतु महाराजः ।
(जेदु जेदु महाराओ ।)

१२२. राजा— सुन्दरि स्वागतम् । (एकासने उपवेशयति ।)

१२३. चित्रलेखा— अपि सुखं वयस्यस्य । (अवि सुहं वअस्सस्स ।)

१२४. राजा— नन्वेतदुपपन्नम् ।

१२५. उर्वशी— हला देव्या दत्तो महाराजः । अतोस्याः प्रणय-
वतीव शरीरसंपर्कं गतास्मि । मा खलु मां पुरोभाणिनीं समर्थयस्व । (हल
देवीए दिण्णो महाराओ । अदो से पणअवदी विअ सरीरसंपक्कं गदम्हि ।
मा खु मं पुरोभाइणिं समथ्येहि ।)

118. King : (*Gesticulating that he felt the touch*) Friend, this is that fair lady born of the thigh of sage Nārāyaṇa.

119. Vidūṣaka : How do you know that ?

120. King : What is here that cannot be known ?

No other lady would delight my body, which is afflicted by love, with the touch of her hand ; the white lily blooms not by the rays of the Sun, but readily yields to the touch of the moon-beams. (13).

121. Urvaśī : (*Taking off her hand, and withdrawing herself a little*) Victory, Victory to Your Majesty !

122. King : Welcome to you, fair lady !

(*Makes her share his seat.*)

123. Citralekā : Is my friend in happiness ?

124. King : Aye ! The happiness has just come to me.

125. Urvaśī : Friend, the Queen has given away His Majesty. So I sit close to his person, like his sweet lady. Do not consider me to be officious.

१२६. विदूषकः — कथमिहैव युवयोरस्तमितः सूर्यः । (कर्हं इह जैव तुम्हाणं अथ्यमिदो सुजो ।)

१२७. राजा — (उर्वशीमवलोक्य ।)

देव्या दत्त इति यदि व्यापारं व्रजसि मे शरीरेऽस्मिन् ।

प्रथमं कस्यानुमते चोरितमेतत्त्वया हृदयम् ॥ १७ ॥

१२८. चित्रलेखा — वयस्य निरुत्तरैषा । साम्प्रतं मम विज्ञाप्यं श्रूयताम् । (वअस्स निरुत्तरा एसा । संपदं मह विण्णप्यं सुणीअदु ।)

१२९. राजा — अवहितोस्मि ।

१३०. चित्रलेखा — वसन्तानन्तरमुष्णसमये भगवान्सूर्यो मयोपचरित्यः । तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् । (वसन्ताणन्तरे उण्हसमए भअवं सुजो मए उवचरिदव्वो । ता जहा इअं मे पिअसही सगस्स ण उक्कण्ठेदि तहा वअरसेण कादव्वं ।)

१३१. विदूषकः — भवति किं वा स्वर्गे स्मर्तव्यम् । न वाऽश्यते न वा पीयते । केवलमनिमिषैर्नयनैर्माणा विडम्ब्यन्ते । (भोदि किं वा सगे सुमदिद्वं । ण वा अण्हीअदि ण वा पीअदि । केवलं अणिमिसेहिं णअणेहिं मीणा विडम्बीअन्दि ।)

126. Vidūṣaka : What, has the sun set on you even here, in this very place ?

127. King : (*Looking at Urvasī*)

If you now touch this my body because I am given away by the Queen, with whose permission did you, in the first instance, steal my heart ? (17).

128. Citralekhā : Friend, she can offer no reply. Now listen to my humble prayer.

129. King : I am all attention.

130. Citralekhā : I have to attend on the divine Sun during this Summer, following the Spring. See to it, therefore, that you so manage that my dear friend does not yearn for Heaven.

131. Vidūṣaka : Madam, what is there in Heaven worth remembering ? They neither eat nor drink there; but they only mock the fish with their unwinking eyes.

१३२. राजा—भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति ।

अनन्यनारीसामान्यो दासस्त्वस्याः पुरुरवाः ॥ १८ ॥

१३३. चित्रलेखा— अनुगृहीतास्मि । हला उर्वशी अकातरा भूत्वा विसर्जय माम् । (अणुगहिदग्धि । हला उव्वसि अकादरा भविअ विसज्जेहि मं ।)

१३४. उर्वशी— (चित्रलेखां परिष्रज्य ।) सखि मा खलु मां विस्मर । (सहि मा खु मं विसुमरेहि ।)

१३५. चित्रलेखा—(सहितम् ।) वयस्येन सङ्गता त्वमेवैतन्मया याचितव्या । (वअस्सेण संगदा तुमं एव्व एदं मए जाचिदव्वा ।) (इति राजानं प्रणम्य निष्क्रान्ता ।)

१३६. विदूषकः— दिष्टया मनोरथसम्पत्त्या वर्धते भवान् । (दिष्टिआ मणोरहसंपत्तीए वट्ठदि भवं ।)

१३७. राजा— इयं तावद्बृद्धिर्मम । पश्य

सामन्तमौलिमणिरक्षितपादपीठ-

मेकातपत्रमघनेन तथा प्रभुत्वम् ।

132. King: Good lady,

The heaven abounds in untold pleasures; who can make it to be forgotten? But (this much I assure you that) Purūravas is her slave, not shared by any other woman. (18).

133. Citralekhā: I am mightily beholden to you. Friend Urvaśī, summon up courage and give me leave.

134. Urvaśī: (*Embracing her*) Friend, pray, forget me not.

135. Citralekhā: (*Smilingly*) Now that you are united with my friend, it is I who ought to make this request to you.

136. Vidūṣaka: I congratulate you on the fulfilment of your desire.

137. King: This is, indeed, the acme of my good fortune. Mark,

My friend, I have never felt myself so blest by the attainment of the universal sovereignty in which none enjoys the royal

अस्याः सखे चरणयोरहमद्य कान्तः

माहाकरत्वमधिगम्य यथा कृतार्थः ॥ १९ ॥

१३८. उर्वशी— नास्ति मे विभवोतः प्रियतरं मन्त्रयितुम् । (गन्धि मे विह्वो अदो पिअदरं मन्तिदुं ।)

१३९. राजा— (उर्वशी हस्तेनावलम्ब्य ।) अहो विरुद्धार्थसम्पाद-
यितेप्सितलाभो नाय ।

पादास्त एव शशिनः सुखयन्ति गात्रं

वाणास्त एव मदनस्य मनोनुकूलाः ।

संरम्भरूक्षमिव सुन्दरि यद्यदासी-

त्यत्संगमेन मम तत्तदिवानुनीतम् ॥ २० ॥

१४०. उर्वशी— अपराद्धास्मि चिरकारिकार्यपुत्रस्य । (अवरध्वम्हि
चिरकारिआ अज्जउत्तस्स ।)

१४१. राजा—मा मैवम् ।

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् ॥

निर्वाणाय तरुच्छाया तस्य हि विशेषतः ॥ २१ ॥

umbrella save myself; and in which, my footstool is tinged red with (the lustre of) the crest-jewels of the feudatory chiefs, as I do today, by obtaining the cherished service to the feet of my lady. (19).

138. Urvaśī : I have no wealth of words to speak anything more pleasant than this.

139. King : (*Holding Urvaśī by the hand*) O wonder ! The attainment of cherished desire brings about contrary results.

The very same moon-beams now tickle my body; the same shafts of love are now agreeable to my mind; whatever, O fair lady, was cruel in exciting me, seems to be reconciled to me now on account of union with you. (20).

140. Urvaśī : I have sinned against my lord in delaying to come.

141. King : Nay, not so.

The happiness that comes after misery gains a richer relish; it goes that the cool shade of a tree is the more refreshing to the traveller oppressed by excessive day-heat. (21).

वि. १०

१४२. विदूषकः — भोः सेविताः प्रदोषरमणीयाश्चन्द्रपदाः । समयः
खलु ते वासगृहप्रवेशस्य । (भो भेविता पदोसरमणीया चन्द्रवादा ।
समओ खु दे वासघरपवेसस्स ।)

१४३. राजा — तेन हि सख्यास्ते मार्गमादेशय ।

१४४. विदूषकः — इत इतो भवती । (इदो इदो भवदी ।)
(इति परिक्रामन्ति ।)

१४५. राजा — सुन्दरि इयमिदानीमभ्यर्थना ।

१४६. उर्वशी — कथमिव । (कहां विअ ।)

१४७. राजा —

अनुपनतमनोरथस्य पूर्वं शतगुणितेव गता मम त्रियामा ।

यदि तु तव समागमे तथैव प्रसरति सुभ्यु ततः कृती भवेयम् ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे ।)

तृतीयोऽङ्कः समाप्तः ।

142. Vidūṣaka : Sir, you have far enjoyed the moonlight, delightful at the time of night-fall. It is now time for you to return to the bedroom.

143. King : Then show your friend the way.

144. Vidūṣaka : This way, this way, Your Ladyship.

(They set out.)

145. King : Sweet lady, this is now my prayer.

146. Urvaśī : What is it ?

147. King : Dearest, formerly when I had not obtained my cherished object, a hundred-fold were my nights prolonged ! If that were the case now, that I am in your company, I shall feel myself to be blessed. (22)

(Exeunt Omnes.)

END OF ACT III.

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चतुर्थोऽङ्कः ।

(ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च ।)

१. सहजन्या—(चित्रलेखां विलोक्य ।) सखि म्लायमानशतपत्र-
स्येव ते मुखस्य छाया हृदयस्यास्वस्थतां सूचयति । तत्कथय निर्वेदकारणम् ।
समदुःखा भवितुमिच्छामि । (सहि मिलाअमाणसदवत्तस्स विअ दे मुहस्स
छाआ हिअअस्स अस्सथ्थदं सूएदि । ता कहेहि णिव्वेदकारणं । समदुक्खा
होदुं इच्छामि ।)

२. चित्रलेखा— सखि अप्सरोवारपर्यायेण इह भगवतः सूर्यस्य
पादमूलोपस्थाने वर्तमाना वलचत्खलूर्ध्वया उत्कण्ठितास्मि । (हला अल्ल-
रावारपजाएण इह भअवदो सुज्जस्स पादमूलोवट्ठाणे वट्ठन्ती बलिअं खु
उव्वसीए उक्कण्ठिदम्हि ।)

३. सहजन्या— जाने युवयोरन्योन्यस्नेहम् । ततस्ततः । (जाणे
यो अण्णोण्णसिणेहं । तदो तदो ।)

४. चित्रलेखा— तत एतेषु दिवसेषु को नु खलु वृत्तान्त इति
प्राणिधानस्थितया मया अन्याहितमुपलब्धम् । (तदो इमाइं दिवसाइं को णु
खु वुत्तन्तोत्ति पणिधानट्ठिदाए मए अच्चाहिदं उवलब्धं ।)

Act IV.

(Enter Citralekhā disconsolate at heart, and Sahajanyā.)

1. Sahajanyā : (Looking at Citralekhā) Friend, the expression of your face looking like a withering lotus-flower, bespeaks the uneasiness of your heart. Tell me, therefore, the cause of your worry. I wish to share your grief.

2. Citralekhā : Friend, engaged here while attending on the divine Sun, in the order of service incumbent upon the nymphs, I was filled with great anxiety for Urvaśī.

3. Sahajanyā : I know perfectly well your mutual affection. What further ?

4. Citralekhā : Then anxious to learn her news for all these days, I engaged myself in contemplation, when I came to know of a great calamity to her.

५. सहजन्या— (सावेगम् ।) कीदृशमिव । (कीरिसं विअ ।)

६. चित्रलेखा— उर्वशी किल तं रतिसहायं राजर्षिममात्येषु निवे-
शितराज्यधुरं गृहीत्वा गन्धमादनवनं विहर्तुं गता । (उव्वसी किल तं रदि-
सहाअं राएसिं अमच्चेसु णिवेसिदरज्जधुरं गेण्हिअ गन्धमादणवणं विहरिदुं
गदा ।)

७. सहजन्या—स नाम संभोगो यस्तादृशेषु प्रदेशेषु । ततस्ततः ।
(सो गाम संभोओ जो तारिसेसु पदेसेसु । तदो तदो ।)

८. चित्रलेखा— तत्र खलु मन्दाकिन्याः पुलिनेषु सिकतापर्वत-
केलीभिः क्रीडन्ती विद्याधरदारिका उदयवती नाम तेन राजर्षिणा चिरं
निध्यातेति कुपिता उर्वशी । (तर्हि खु मन्दाङ्गीए पुलिणेषु सिअदापव्वद-
केलीहिं कीलमाणा विजाधरदारिआ उदयवदी गाम देण राएसिणा चिरं
णिझ्झाइदत्ति कुविदा उव्वसी ।)

९. सहजन्या— भवितव्यम् । दूरारूढः खलु प्रणयोऽसहनः । तत-
स्ततः । (होदव्वं । दूरारूढो खु पणओ असहणो । तदो तदो ।)

१०. चित्रलेखा— ततो भर्तुरनुनयमप्रतिपद्यमाना गुरुशापसमूह-
द्वया विस्मृतदेवतानियमा स्त्रीजनपरिहरणीयं कुमारवनं प्रविष्टा । प्रवेश-

5. Sahajanyā : (*Anxiously*) Of what kind ?

6. Citralekhā : It appears that Urvaśī repaired to the Gandhamādana forests for sports, taking with her the royal sage, her love-companion, who had entrusted the affairs of the realm to his ministers.

7. Sahajanyā : That is, indeed, called love-making which is to be had in such places ! What next ?

8. Citralekhā : There Urvaśī got annoyed with the royal sage because he gazed intently at Udayavatī, a youthful Vidyādhara maid amusing herself on the beach of the Mandākinī, by raising castles of sands.

9. Sahajanyā : That is quite possible. Intense love is, indeed, quite so intolerant. What next ?

10. Citralekhā : Then, not accepting the apologies of her Dear Lord and with her mind infatuated by the curse of the

नन्तरं च काननोपान्तवत्तिलताभावेन परिणतमस्या रूपम् । (तदो भट्टिणो
अणुणअं अपडिवज्जमाणा गुरुसावसंमूढहिअआ विमुमरिदंदेवदाणिअमा
इत्थिआजणपरिहरणिज्जं कुमारवणं पइठा । पवेसाणन्तरं च काणणोवन्त-
वत्तिलदाभावेण परिणदं से रूवं ।)

११. सहजान्या— नास्ति विधेरलङ्घनीयं नाम । तस्यानुरागस्यायं नाम
एकपद ईदृशोनर्थः । अथ किमवस्थः स राजर्षिः । (गन्धि विहिणो
अलङ्घणिज्जं णाम । तस्स अणुराअस्स अअं णाम एकवदे ईरिसो अणत्थो ।
अह किमवत्थो सो राएसी ।)

१२. चित्रलेखा— तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरात्रान-
तिवाहयति । एतेन पुनर्निर्वृतानामप्युत्कण्ठाकारिणा मेघोदयेनानर्थाधीनो
भविष्यति । (तस्सि एव्व काणणे पियदमं विचिण्णन्तो अहोरेत्ते अदिवा-
हेदि । इमिणा उण णिव्वुदाणंपि उक्कण्ठाकारिणा मेहोदएण अणत्थाहीणो
हविस्सदि ।)

१३. सहजान्या— सखि न तादृशा आकृतिविशेषाश्चिरं दुःख-
भागिनो भवन्ति । अवश्यं किमप्यनुग्रहनिमित्तं भूयोऽपि समागमकारणं भवि-
ष्यति । तदेहि उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः । (सहि ण

Preceptor, she quite forgot the rules by the deity and entered
the grove, sacred to Kumāra, which is forbidden to the female-
folk. And immediately after she had entered it, her figure was
transformed into that of a creeper, on the outskirts of the same
grove.

11. Sahajanya : There is nothing impossible for Fatality !
Alas ! That such dire mishap should, all of a sudden, befall
such an (ideal) attachment ! How does he fare, that royal
sage ?

12. Citralekhā : He lets pass his days and nights in the very
same forest-grove, searching for his beloved. Moreover, he will
be a poor victim to a great disaster, on account of the appear-
ance of these clouds which cause uneasiness, even to those who
are happy (in union).

13. Sahajanya : Friend, such noble forms are never sub-
jected to indefinite sufferings. There must, surely, turn up some

तारिसा आकिदिविसेसा त्विरं दुःखभाङ्गो होन्ति । अवस्सं किंपि अणु-
गहणिमित्तं भूओवि समाअमकारणं हविस्सदि । ता एहि उदअम्मुहस्स
भअवदो सुज्जस्स उवट्ठाणं करेम्ह ।)

(इति निष्क्रान्ते ।)

प्रवेशकः

(ततः प्रविशति उन्मत्तवेषो राजा ।)

१४. राजा—आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ । क मे प्रियत्माभादाय
गच्छसि । हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति ।

(विभाव्य ।)

नवजलधरः सनद्धोऽयं न वृत्तनिशाचरः

सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।

अयमपि पटुर्धारासारो न बाणपरंपरा

कनकनिकषस्त्रिधा विद्युत्प्रिया न ममोर्वशी ॥ १ ॥

cause or other for reunion, arising from some one's favour. Come then, let us wait upon the Sun God, who is just about to rise. (*Exeunt.*)

END OF THE PRAVEŚAKA.

(*Enter the King dressed as a lunatic.*)

14. King: Stop, you wretched devil, stop! Whither are you going, taking my dearest? Ah! Having fled up into the sky from the mountain-peak, does he shower arrows upon me! (*Observing closely*)

This is a fresh cloud fully developed and not a haughty demon, girt in armour. This here is the far-stretching rainbow and not his bow drawn to its utmost length; this also is the heavy downpour of rains and not a random volley of piercing arrows; and this is lightning glistening like a streak of gold (on the touchstone) and surely not my beloved Urvaśī (equally charming). (1)

(विचिन्त्य ।) क नु खलु रम्भोरूर्गता स्यात् ।

तिष्ठेत्कोपदशात्प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गार्थोत्पत्तिता भवेन्मयि पुनर्भावाद्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोयं विधिः ॥ २ ॥

(दिशोऽवलोक्य । सनिःश्वासम् ।) अये परावृत्तभागधेयानां दुःखं दुःखानुबन्धि ।
कुतः

अयमेकपदे तथा वियोगः प्रियया चोपनतः सुदुःसहो मे ।
नववारिधरोदयादहोभिर्भवितव्यं च निरातपाङ्गिरम्यैः ॥ ३ ॥

(विहस्य ।) मुधैव खलु मया मनसः परितापवृद्धिरुपेक्ष्यते । यथा मुनयोऽपि
व्याहरन्ति राजा कालस्य कारणमिति । तत्किमहं जलदसमयं न प्रत्या-
दिशामि । अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संप्रति । कथमिव ।

(*Pondering*) Where could have possibly the fair lady gone ?

May it be that she is standing concealed by means of a celestial charm owing to her anger, but, she does not remain angry for long. Might she have flown up into the heavens ? But her heart is wet with love for me. Even the enemies of the gods cannot kidnap her while I stand by her. And yet, she has been absolutely lost to my eyes ! What a nasty mishap of Fate ! (2).

(*Glancing into the space; sighingly*)

How one succeeding another, calamities press heavily upon those disfavoured by fortune ! For,

On the one hand, there has befallen, all of a sudden, this unbearable severence from my beloved; and on the other, the days will be very delightful on account of the appearance of fresh rain-clouds mitigating the burning heat. (3)

(*Laughing*) Or, in vain, do I suffer this aggravating agony of mind. So, even the sages declare that the King is the Maker of time. Then why do I not countermand the monsoons ? Or rather, these signs of the rainy season form at present my sole royal insignia. How so

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाध्वं
 व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि ।
 धर्मच्छेदात्पटुतरगिरो बन्दिनो नीलकण्ठा
 धारसारोपनयनपरा नैगमाः सानुमन्तः ॥ ४ ॥

भवतु । किमेवं परिच्छदश्लाघया । यावदस्मिन्कानने तां प्रियामन्वेषयामि ।
 (विलोक्य ।) हन्त व्यवसितस्य मे संदीपनमिव संवृत्तम् । कुतः

आरत्नराजिभिरियं कुसुमैर्नवकन्दली सलिलगर्भैः ।

कौपादन्तर्बाष्पे स्मरयति मां लोचने तस्याः ॥ ५ ॥

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या ।

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री

मेघामिवृष्टसिकतासु वनस्थलीषु ।

पञ्चाक्षता गुरुनितम्बतया ततोऽस्या

दृश्येत चारुपदपङ्क्तिरलङ्ककाङ्का ॥ ६ ॥

The clouds radiant with the gold of lightning-streaks furnish my canopy of state; the chowries of their (tufted) blossoms are waved over me by the Nicotiana trees; the peacocks, merrily issuing out loud shrills, now that the Summer is gone; are my bards; while the mountains bearing down torrential rainwaters are the (rich) merchants engaged in bringing to me presents of abundant wealth. (4)

Well, what is the use of praising my royal paraphernalia ? I will now search that beloved of mine in this forest.

(Looking) Alas ! Here is something aggravating my suffering just when I am resolved upon the search. For,

This young wild plantain with its flowers streaked with red lines, and with water inside them painfully reminds me of her eyes full of tears through anger. (5)

How possibly should I ascertain that Her Ladyship has gone this way from hence ?

If that elegant lady were to touch with her feet the earth in these forest-regions wherein the sandy soil is showered upon by the clouds, then could be seen a line of her lovely footprints marked with the ' Ālaktaka ' dye and sunk towards the heels owing to her heavy hips. (6).

(परिक्रम्यावलोक्य च सहर्षम् ।) उपलब्धमुपलक्षणं येन तस्याः कोपनाया मार्गोऽनुमीयते ।

हृतोष्ठरागैर्नयनोदविन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ।

च्युतं रुषा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम् ॥७॥

(विभाव्य ।) कथम् । सेन्द्रगोपं नवशाद्वलमिदम् । कुतो नु खलु निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या । (दृष्ट्वा ।) अये आसारोच्छ्वसितशैलेयस्थली

पाषाणमारूढः

आलोकयति पयोदान्प्रचलपुरोवातताडितशिखण्डः ।

केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन ॥ ८ ॥

यावदेनं पृच्छामि । (उपेत्य ।)

नीलकण्ठ मयोत्कण्ठा वनेऽस्मिन्वनिता त्वया ।

दीर्घापाङ्गा सितापाङ्गा दृष्ट्वा दृष्टिश्चमा भवेत् ॥ ९ ॥

(*Steps around and seeing; joyfully*) Here have I found out a sign by which can be inferred that angry woman's path.

This is, doubtless, her corsets, dark-green like a parrot's belly, which dropped down as in anger she faltered in her gait, and spotted with tears of that fair one with deep navel,— tears washing away the red lipstick, as they first fell upon her lips. (7)

(*Looking closely*) What! this is only another green sward with a scattering of Indragōpa insects thereon! Whence possibly can I have any news about my Love in this lonely wild?

(*Looking forth*) Ah! Here, perched on a stone in the rocky soil which is emitting vapours on account of rain-showers,

A peacock with his crest ruffled by the rough forewind, looks at the clouds with his neck far up-stretched that is about to give out shrill cries of joy. (8)

I shall better ask him. (*Approaching*)

O blue-necked peacock with white-cornered eyes, have you seen my beloved of broad eye-corners in this forest? For she is worthy of being seen. (9).

वि. ११

कथमदत्त्वैव प्रतिवचनं नर्तितुं प्रवृत्तः । किं नु खलु हर्षकारणमेतत् ।
(विचिन्त्य ।) भवतु । विदितमेतत् ।

मृदुपवनविभिन्नो मत्प्रियाया विनाशाद्
धनरुचिरकलापो निःसपत्नोऽस्य जातः ।

रतिविगलितवन्धे केशहस्ते सुकेश्याः

सति कुसुमसन्नाथे किं करोत्येष यही ॥ १० ॥

भवतु । परव्यसननिर्वृतं न खल्वेनं पृच्छामि । (परिक्रम्य ।) इयमात-
पान्तसंघुक्षितमदा जम्बूविटपमध्यास्ते परभृता । विहङ्गमेषु पण्डिता जातिरेषा ।
यावदेनामभ्यर्थये । भवति

त्वां कामिनो मदनदूतिमुदाहरन्ति
मानावमङ्गनिपुणं त्वममौघमल्लम् ।

तामानय प्रियतमां मम वा समीपं

मां वा नयाशु कलभापिणि यत्र कान्ता ॥ ११ ॥

How now ! Even without answering, he has begun to dance !
What can be the cause of his exhilaration ? (*Reflecting*) Well,
I see it.

On account of the absolute disappearance of my beloved,
his thick and brilliant plumage, ruffled by the gentle breeze,
stands peerless now ; but, how would he have fared if the tresses
of that lady with rich hair, ornate with flowers and having their
tie loosened in amorous sport, were in existence ? (10)

Well, I shall never ask him who rejoices in the misery of
others. (*Walking about*) Here is a cuckoo perched on the
Jamboo tree; her passion excited at the close of summer. She
is the clever species amongst the birds. I will, therefore, solicit
her. Madam,

Lovers describe you as the messenger of Madana; thou art
the unfailing missile, able to tame down the hauteur (of
ladies). Do you, O sweet warbler, bring me my beloved, or
better instantly take me where my charming lady is. (11).

किमाह भवती । कथं त्वामेवमनुरक्तं विहाय गतेति । शृणोतु भवती ।

कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम् ।

प्रभुता रमणेषु योषितां न हि भावस्खलितान्यपेक्षते ॥ १२ ॥

कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता ।

महदपि परदुःखं शीतलं सम्यगाहुः

प्रणयमगणयित्वा यन्ममापद्गतस्य ।

अथरमिव मदान्धा पातुमेषा प्रवृत्ता

फलमभिमुखपाकं राजजम्बूद्रुमस्य ॥ १३ ॥

एवंगतेपि प्रियेव मे मञ्जुस्वनेति न कोपोस्याम् । इतो वयम्—(परिक्रामितकेन ।
कर्णे दत्त्वा ।) अये दक्षिणेन प्रियाचरणनिक्षेपशंसी नूपुररवः । यावदत्र
गच्छामि । (परिक्रम्य ।) अहो धिग् धिक् ।

What do you say ? Did you ask me—" How did she forsake me, who am so much devoted to her ? " Hear,

She was angry with me, but I remember not even the slightest cause of offence given to her even for once. The sway of women over their lovers needs no sign of deviation from true love for them to get annoyed. (12)

(Looking) How now ! She seems engaged in her own business, thus cutting short our conversation.

It is well said that howsoever acute another's distress, a stranger will talk of it to be a mild one. Disregarding my entreaty, plunged as I am in misery, she proceeded, blind with passion, to relish the fruit of the sprightly *Jamboo* tree just about to ripen, as if it were the lower lip (of her lover). (13)

Inspite of this, I cherish no anger towards her, since her voice is mellifluous like that of my beloved. Hence we—(*Going round and listening*) Ah ! To the south is the sound of jingling anklets indicating 'the tread of my beloved's steps. Let me go over there. (*Moving about*) Alas, Oh, Alas !

मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।

कूजितं राजहंसानां नेदं नूपुरशिञ्जितम् ॥ १४ ॥

भवतु । यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति तावदेतेभ्यः
प्रियाप्रवृत्तिरवगमयितव्या । (उपेत्य ।) भो भो जलविहङ्गमराज

पश्चात्सरः प्रतिगमिष्यसि मानसं तत्

पाथेयमुत्सृज विसं ग्रहणाय भूयः ।

मां तावदुद्धर शुचो दयिताप्रवृत्त्या

स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव ॥ १५ ॥

यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह ।

यदि हंस गता न ते नतभ्रूः

सरसो रोधसि दर्शनं प्रिया मे ।

मदखेलपदं कथं नु तस्याः

सकलं चोर गतं त्वया गृहीतम् ॥ १६ ॥

This is verily not the jingling of anklets but the cackling of the swans, who, seeing the quarters darkened by clouds, anxious in their hearts to fly to the Mānasa lake. (14)

tell. So long as these birds, now anxious to reach the lake, do not fly up from this lake, let me get from them tidings of my beloved. (*Approaching*) Oh ! Lord of the c fowls,

You can return to the Mānasa lake afterwards; forego the lotus-stalk, the provender of your journey, to be picked up again. Meanwhile, deliver me from my grief by imparting me some intelligence about my beloved; for, the good esteem more the service to a supplicant than mere attention to their own affairs. (15)

Since he looks up with uplifted neck he seems to say—
" Anxious to fly to the Mānasa lake, I did not notice her."

O Swan, if (as you say) you have not seen my beloved with arched-brows, on the bank of this lake, how could you, O thief, wholly appropriate her jingling gait, graceful through youthful passion ? (16)

अतश्च

हंस प्रयच्छ मे कान्तां गतिरस्यास्वया हता ।

विभावितैकदेशेन देयं यदभियुज्यते ॥ १७ ॥

(विहस्य ।) एष चोरानुशासी राजेति भयादुत्पतितः । (परिक्रम्य ।) अय-
मिदानीं प्रियासहायश्चक्रवाकः । तावदेनं पृच्छामि ।

रथाङ्गनामन् वियुतो रथाङ्गश्रोणिविन्दया ।

अयं त्वां पृच्छति रथी मनोरथशतैर्दृतः ॥ १८ ॥

कथं कः क इत्याह । मा तावत् । न खलु विदितोहमस्य ।

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ ।

स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः ॥ १९ ॥

कथं तूष्णीं स्थितः । भवतु उपालप्स्ये तावदेनम् ।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां

ननु सहचरीं दूरे मत्वा विरौपि समुत्सुकः ।

Therefore,

O Swan, restore my beloved to me, since you have stolen her gait. For, he with whom a part of the stolen property is found, must restore the whole of what is claimed. (17)

(*Laughing*) He has fled away in fear, apprehending that I am a King, the chastiser of thieves. (*Walking about*) Now here is a *Cakravāka* bird in company of his mate. Let me ask him.

O *Cakravāka*, this warrior here, separated from his beloved with hips rounded-like-wheels, being filled with a hundred fancies, asks you. (18)

What! Is he saying 'who', 'who it is?' Let him not say so. Does he not, indeed, know me?

(I am he) whose grandsires, both maternal and paternal, are the Sun and the Moon; and he who was chosen as their Lord both by *Urvaśī* and the Earth. (19)

How, he is silent? Well, I shall scold him.

If your mate is screened by so much as a single lotus-leaf in the pond, you consider her to be far removed; and then

इति च भवतो जायाहोहात्पृथक्स्थितिभीरुता

मयि च विधुरे भावः कान्ताप्रवृत्तिपराङ्मुखः ॥ २० ॥

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाशः । यावदन्यमवकाश
मवगाहे । (पदान्तरे स्थित्वा ।) भवतु न तावद्गच्छामि ।

इदं रुणद्धि मां पद्ममन्तःकूजितपद्पदम् ।

मया दृष्टाधरं तस्याः ससीत्कारमिवाननम् ॥ २१ ॥

भवतु । अस्मिन्नेव कमलाध्यासिनि मधुकरे प्रणयित्वं करिष्ये । इतो गतस्या-
नुशयो मा भूदिति ।

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं—

(विभाव्य ।)

वरतनुरथवासौ नैव दृष्टा त्वया मे ।

यदि सुरमिमवाप्स्यस्तन्मुखोद्ध्वासगन्धं

तव रतिरभविष्यत् पुण्डरीके किमस्मिन् ॥ २२ ॥

getting anxious you sorely bewail her. Such is your fright of separation on account of your attachment for your mate; whereas, for me who am (actually) separated from my beloved, your sympathy is such that you are averse to giving me any news about her. (20)

In every respect my fortune is manifesting its powers adversely ! Well, I shall pitch on to another site. (*Halting at the next step*) Or rather, I shall not go.

This lotus, with bees humming inside its petals, arrests my gait; it verily resembles my beloved's face murmuring protest when her lower lip is somewhat bitten (in a kiss) by me. (21)

Well, I shall solicit this very bee sitting on the lotus lest I should regret when I depart from hence.

O bee, do tell me news of her with bewitching eyes.

(*Musing*) Or rather, you have not at all seen that fair Love of mine; for had you tasted the sweet fragrance of her breath, could you have ever had any attachment for this lotus ? (22)

सौधयामेस्तावत् । (परिक्रम्यावलोक्य च ।) एष नीपस्कन्धनिषण्णहस्तः
करिणीसहायो नागराजस्तिष्ठति । अस्मात् प्रियोदन्तमुपलपये । (विलोक्य ।)
अथवा न त्वरा कार्या ।

अयमचिरोद्धतपल्लवमुपनीतं प्रियकरेणुहस्तेन ।

अभिलषतु तावदासवसुरभिरसं सल्लकीभङ्गम् ॥ २३ ॥

(क्षणमात्रं स्थित्वा । अवलोक्य ।) हन्त कृताह्निनकः संवृत्तः । भवतु पृच्छामि ।

मदकल युवतिशशिकला गजयूथप यूथिकाशवलकेशी ।

स्थिरयौवना स्थिता ते दूरालोके सुखालोका ॥ २४ ॥

(आकर्ण्य सहर्षम् ।) अनेन स्निग्धमन्द्रेण गर्जितेन प्रियोपलम्भशंसिना
समाश्वासितोऽस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवा-

नव्युच्छिन्नपृथुप्रवृत्तिं भवतो दानं ममाप्यर्थेषु ।

We depart then. (*Walking about*) Here stands the Lord of elephants with his mate, resting his trunk on a branch of a Nipa tree. I shall get some tidings about my beloved from him. (*Seeing*) Or rather, I should not make haste.

Let him first relish the bough of the Saṅkī, with fresh sprouts and intoxicantly sweet juice, brought to him by his dear mate in her trunk. (23)

(*Waiting for awhile and looking again*) Oh, Joy ! He has had his meal. Well, now I shall ask him.

O Lord of elephants, charming with trickling ichor, did ever that youthful lady come in your distant range of sight,—she who is the crescent Moon amongst (starlike) young damsels, and whose hair are variegated with Yūthikā flowers ? (24)

(*With joy; listening*) By this sweet and deep trumpeting of yours, which tells that you have seen my Love, I am greatly comforted. And I bear you greater affection because of our likeness.

They call me the Lord of earthly princes as you are amongst the elephant-kind; your ichor flows in broad and incessant streams, like does my bounty to the needy; Urvaśī is my dearest

स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥ २५ ॥

सुखमास्तां भवान् । साधयामस्तावत् । (परिक्रम्य । पार्श्वतो दृष्टिं दत्त्वा ।)
अये सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चायमप्सर-
साम् । अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्यावलोक्य च ।)
कथमन्धकारः । भवतु विद्वत्प्रकाशेनावलोकयामि । हन्त मदीयैर्दुरितपरिणा-
मैर्मघोऽपि शतहृदाशून्यः संवृत्तः । तथापि शिलोच्चयमेतमपृष्ट्वा न निवर्तिष्ये ।

अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता ।

इदमनङ्गपरिग्रहमङ्गना पृथुनितम्ब नितम्बवती तव ॥ २६ ॥

कथं तूष्णीमास्ते । शङ्के विप्रकृष्टो न शृणोतीति । समीपेऽस्य गत्वा पुनरेनं
पुच्छामि । (परिक्रम्य ।)

Love among the gems of female kind, and this gentle one is your favourite mate in the herd; thus every detail of your position accords with mine. May you, however, never suffer the pangs of separation from your beloved (which I suffer) ! (25)

Rest comfortably, O thou ! Well, good-bye !

(*Walking about and looking round*) Ah ! I behold here the very charming mountain ' *Surabhikandara* '. This is a favourite resort of the celestial nymphs. May it be that the elegant one is to be regained amongst its foothills. (*Moving about and observing*) Oh ! it's dark here ! Be it as it may. I will survey by lightning-flashes. Alas ! As a requital of my sins, even the very clouds are bereft of lightning ! Even then I shall not go away without questioning the mountain.

Thou mountain with extending slopes, dost she with bounding breasts and shapely joints and rounded hips, resort to any of thine forests, the favourite haunts of Love ? (26)

How ! Here again, he is silent ? I am afraid that being far in the distance, he cannot hear me. Nearing him, I shall ask him once again.

(*Approaches*)

सर्वक्षितिभृतां नाथ दृष्ट्वा सर्वाङ्गसुन्दरी ।

रामा रम्ये वनोद्देशे मया विरहिता त्वया ॥ २७ ॥

(आकर्ष्य । सहर्षम् ।) कथं यथाक्रमं दृष्टेत्याह । भवानपि अतः प्रियतरं शृणोतु । क तर्हि मम प्रियतमा । (नेपथ्ये तदेवाकर्ष्य ।) हा धिक् । ममैवायं कन्दरमुखविसर्पी प्रतिशब्दः ।

(विषादं रूपायत्या ।) श्रान्तोस्मि । अस्यास्तावद्गिरिनद्यास्तीरे स्थितस्तरङ्गवातमासेविष्ये । इमां नवाम्बुकलुषामपि स्रोतोवहां पश्यतो मे रमते मनः ।

तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरसना

विकर्षन्ती फेनं वसनमिव संरम्भाशियिलम् ।

यथाविद्धं याति स्खलितमभिसंधाय बहुशो

नदीभावेनेयं ध्रुवमसहना सा परिणता ॥ २८ ॥

भवतु । याचिष्ये तावदेनाम् । (अञ्जलिं कृत्वा ।)

O Lord of all mountains, has that comely lady, beautiful in all her limbs, and separated from me, seen by you in this delightful range of the forest ? (27)

(*Listening; with joy*) How now ! Does he reply in the very order of my words : 'I have seen her ?' May your worthy self, also, hear of more pleasant news ! Where then is my beloved ? (*Listening to the same words from behind the scenes*) (*Sorrowfully*) Woe betide ! These are the reverberations of my words rising from the interior of caves in the mountain.

(*Gesticulating sorrow*) I am exhausted ! I shall, therefore, now sit on the bank of this mountain-stream, and enjoy the breeze wafted over its waves. My mind is delighted at the sight of the stream, turbid though it is with fresh rains.

The rippling wave is her frowning brow ; the row of excited birds her (jingling) girdle ; dragging along its foam, which is as it were, her garment loosened in love-excitement, it flows in serpentine windings, avoiding many obstacles on the way, like the jealous one who stumbles at every thought of my fault ; so surely it is the angry Urvaśī transformed into this river. (28)

Well, I solicit her. (*Folding his palms*)

वि. १२

त्वयि निवद्वरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः ।

कमपराधलवं मम पश्यसि त्यजसि मानिनि दासजनं यतः ॥ २९ ॥

अथ वा परमार्थसरिदेवैषा न खलूर्वशी पुस्करवसमपहाय समुद्राभिसारिणी भविष्यति । भवतु । अनिवेदप्राप्याणि श्रेयांसि । यावदमुमेव प्रदेशं गच्छामि यत्र मे नयनयोः सुनयना तिरोभूता । (परिक्रम्य । अवलोक्य ।) हन्त दृष्टमुपलक्षणं तस्या मार्गस्य ।

रक्तकदम्बः सोयं प्रियया वर्मान्तशंसि यस्यैकम् ।

कुसुममसमग्रकेसरविषममपि कृतं शिखाभरणम् ॥ ३० ॥

(विलोक्य ।) इमं तावत् प्रियाप्रवृत्तिनिमित्तं सारङ्गमामीनमभ्यर्थये ।

कृष्णशारच्छविर्योसौ दृश्यते काननाश्रिया ।

वनशोभावलोकाय कटाक्ष इव पातितः ॥ ३१ ॥

(विलोक्य ।) किं नु खलु मामवधीरयन्निव अन्यतोमुखः संवृत्तः । (दृष्ट्वा ।)

O proud lady, what fault ever so slight, do you detect in me that you forsake this slave of yours—me who am deeply attached to you, who ever speak sweet (unto you) and whose heart is ever averse to a violation of our (faithful) love? (29).

How, still she is silent? Or rather, it is really a river; for *Urvaśī* will never flirt with the ocean, betraying (her) poor *Purūravas*. Be it as it may. Fortune never favours a faint heart. I shall go to the very place where that fascinating beauty with bewitching eyes has vanished from my sight. (*Walking round and looking about*) O joy! I have discovered a trace of her path.

This is that red lilak tree (*Kadamba*) one of whose flowers, rough with incomplete formation of the filaments, and suggestive of the close of the Summer season, was made a crest-ornament by my beloved. (30).

(*Looking*) I shall just request this well-squatted antelope to give me some tidings of my Love.

That one, with dark chequered colour, is, as it were, the glance cast by the Sylvan Beauty to view the woodland scenery. (31)

(*Observing*) What! Slighting me, as it were, he has turned his face away. (*Watching*).

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।

तामयमनन्यदृष्टिर्भुञ्जन्ती विलोकयति ॥ ३२ ॥

हंहो हरिणीपते

अपि दृष्टवानसि मम प्रियां वने

कथयामि ते तदुपलक्षणं शृणु ।

पृथुलोचना सहचरी यथैव ते

सुभगं तथैव खलु सापि वीक्षते ॥ ३३ ॥

कथमनादृत्य मद्बचनं कलत्राभिमुखं स्थितः । उपपद्यते । परिमवास्पदं दशा-
विपर्ययः । इतो वयम्—(परिक्रामितकेन ।)

(अवलोक्य ।) किं नु खलु शिलाभेदान्तरगतं नितान्तरक्तमिदमालोक्यते ।

प्रभालेपी नायं हरिहतमृगस्यामिषलवः

स्फुलिङ्गः स्यादग्नेर्गगनमभिवृष्टं पुनरिदम् ।

(विभाव्य ।)

अये रक्ताशोकस्तवकसमरागो मणिरयं

यमुर्द्धतुं पूषा व्यवसित इवालम्बितकरः ॥ ३४ ॥

A doe, while going to him has been obstructed by her suckling fawn; and turning his neck, he is looking at her with an intent look. (32).

(Approaches and folds hands.) O lord of the doe,

Have you seen my beloved in the forest? I give you her marks. Hear me. She glances as gracefully as your mate with her big eyes. (33).

How, disregarding my entreaty he is addressing himself to his mate! It is but natural. A reverse of fortune renders one an object of humiliation. So hence we—(Goes forth and looking)

What is there to be seen in the rent of the rock, that is of a deep red hue?

Enveloped in lustre, this cannot be a piece of flesh of a deer killed by a lion; if that be a spark of fire, no, it has just rained over here. (Observing closely) Oh, it is a gem of the hue of a bunch of red *Asoka* blossoms; the Sun seems engaged to pick it up with his stretched rays (hands). (34).

हरति मे मनः । आदास्ये तावदेनम् । अथ वा

मन्दारपुष्पैरधिवासितायां यस्याः शिखायामयमर्पणीयः ।

सैव प्रिया संप्रति दुर्लभा मे किमेनमस्योपहतं करोमि ॥ ३५ ॥

१५. (नेपथ्ये) वत्स गृह्यतां गृह्यताम् ।

संगमनीय इति मणिः शैलसुताचरणरागयोनिरयम् ॥

आवहति धार्यमाणः संगममचिरात्प्रियजनेन ॥ ३६ ॥

१६. राजा — (कर्णं दत्त्वा ।) को नु खलु मामेवमनुशास्ति ।

(दिशोऽवलोक्य ।) अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान् ।

भगवन् अनुगृहीतोऽस्म्यहमुपदेशाद्भवतः ।

(मणिमादाय ।) हंहो संगमनीय

तया वियुक्तस्य विलग्नमध्यया

भविष्यसि त्वं यदि संगमाय मे ।

ततः करिष्यामि भवन्तमात्मनः

शिखामणिं बालमिवेन्दुमीश्वरः ॥ ३७ ॥

It charms my mind. I shall pick it up. Or rather,

When that love of mine in whose crest, scented with Mandāra flowers, this deserves to be placed, is herself unobtainable, why should I then soil the same with my tears ? (35).

15. (*Behind the scenes*) Child, take it, do take it.

This is the Sangamaniya gem, produced from the dye applied to the feet of the daughter of the mountain. It brings about, ere-long, union with one's beloved, when worn upon the person. (36).

16. King : (*Lending an ear*) Who is it that bids me thus ? (*Looking in space*) Ah ! some holy sage, leading the life of a deer, takes pity on me.

Venerable sir, I am mightily beholden to you, for this advice.

(*Picking up the gem*) O Saṅgamaniya

If you bring about my union with that lady of slender waist, from whom I am separated, I will make you my crest-jewel, just as Lord Śiva has made the new-moon his. (37).

(परिक्रम्यावलोक्य च ।) अये किं नु खलु कुसुमरहितामपि लतामिमां पश्यतो मे रतिरुपलब्धा । अथ वा स्थाने मनोरमा ममेयम् । इयं हि

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः

शून्येवाभरणैः स्वकालविरहाद्विश्रान्तपुष्पोद्गमा ।

चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते

चण्डी मामवधूय पादपतितं जातानुतापेव सा ॥ ३८ ॥

यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि ।

(इति लतामालिङ्गति ।)

(ततः प्रविशति तत्स्थान एवोर्वशी ।)

१७. राजा— (निमीलितान् एव स्पर्श रूपयित्वा ।) अये उर्वशीगात्र-
संपर्कादिव निर्वृतं मे शरीरम् । तथापि न पुनरस्ति विश्वासः । कुतः

समर्थये यत्प्रथमं प्रियां प्रति

क्षणेन तस्मै परिवर्ततेऽन्यथा ।

(*Walking about and looking*) Oh ! Why my passion is roused even at the sight of this creeper destitute of flowers ? Or, it is but proper that it should charm my mind. For this

Tender creeper having its foliage moistened with rain-drops, appears to be the slender lady with her lower lip washed by tears; the appearance of its blossom stopped owing to the lapse of its (flowering) season, it looks like her, devoid of ornaments (on her body). Since bees are not humming to it, it appears like her, lost in silent anxiety. Methinks it is the irascible one who, having spurned me prostrated at her feet, has grown repentent.

I shall therefore enjoy the embrace of this likeness of My Love. (*Thus embraces the creeper.*)

(*Appear Urvasī in that very place.*)

17. King : (*With closed eyes gesticulates the sensation of touch.*) Ah, my body is delighted as at the touch of Urvasī's very limbs. Still my mind believes not. For,

Whatever I consider at first as belonging to her, my beloved, turns to be otherwise, the next moment. Hence will I not open

अतो विनिद्रे सहसा विलोचने

करोमि न स्पर्शविभावितप्रियः ॥ ३९ ॥

(शनैश्चक्षुषी उन्मील्य ।) कथं सत्यमेव प्रियतमा ।

१८. उर्वशी—(बाष्पं विसृज्य ।) जयतु जयतु महाराजः । (जेदु जेदु महाराओ ।)

१९. राजा—

त्वद्वियोगोद्धवे तान्वि मया तमासि मज्जता ।

दिष्टथा प्रत्युपलब्धासि चेतनेव गतासुना ॥ ४० ॥

२०. उर्वशी—अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तः खलु महाराजः । (अभ्यन्तरकरणाए मए पंचवखीकिदवुत्तन्तो खु महाराओ ।)

२१. राजा—अभ्यन्तरकरणयेति न खलु ते वचनार्थमयमि ।

२२. उर्वशी—कथयिष्यामि । एतत्तावत् प्रसीदतु महाराजो यन्मया कोपवशं गतया एतदवस्थान्तरं प्रापितो महाराजः । (कहइस्सं । इमं दाव पसीददु महाराओ जं मए कोववसं गदाए एदं अवस्थन्तरं पाविदो महाराओ ।)

२३. राजा—कल्याणि न तावदहं प्रसादयितव्यः । त्वदर्शनादेव

my eyes at once, though I have recognised it from the touch to be my beloved. (39).

(*Slowly opening his eyes*) How, indeed, she is my own beloved !

18. Urvaśī : (*Shedding tears*) Victory, Victory to My Lord !

19. King : My slender beauty, while I was sinking down in the gloom, the outcome of separation from you, I have luckily regained you, as a dead man should regain his life. (40).

20. Urvaśī : I have witnessed the (pitiable) state of Your Majesty, as I kept my internal organs working.

21. King : I cannot make out the exact sense of your expression 'abhyantarakṛāṇāyā'.

22. Urvaśī : I shall explain it. But let Your Lordship be pleased to pardon me this, that submitting myself to wrath; I subjected you to this pitiable plight.

23. King : O blessed one, I need not at all be propitiated.

प्रसन्नेःसर्वाह्वान्तःकरणो ममान्तरात्मा । कथय कथमियन्तं कालमवस्थिता मया
विना भवती ।

२४. उर्वशी — शृणोतु महाराजः । भगवता कुमारेण शाश्वतं कुमार-
व्रतं गृहीत्वा अकलुषो नाम गन्धमादनकच्छोऽध्यासितः कृतश्चैष विधिः ।
(सुणादु महाराओ । भअवदा कुमारेण सासदं कुमारवदं गेण्हिअ अक-
लुसो णाम गन्धमादनकच्छो अइझासिदो किदो अ एस विही ।)

२५. राजा— क इव ।

२६. उर्वशी— यैतं प्रदेशं स्त्री प्रवेक्ष्यति सा लताभावेन परिण-
स्यति । गौरीचरणरागसंभवं मणिं विना ततो न मोक्ष्यत इति । साहं गुरु-
शापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुनया कुमारव्रतं प्रविष्टा ।
प्रवेशानन्तरमेव वासन्ती लता संवृत्ता । (जा इमं पदेसं इत्थिआ पविसदि
सा लदाभावेण परिणमिस्सदि । गोरीचरणराअसंभवं मणिं विणा तदो ण
मुच्चिस्सदित्ति । साहं गुरुसावसंमूढहिअआ देवदासमअं विसुमरिअ अगहि-
दाणुणआ कुमारवणं पविष्टा । पवेसाणन्तरं एव वासन्ती लदा संवृत्ता ।)

२७. राजा— सर्वमुपमन्त्रम् ।

At your very sight, my own self, with internal and external senses, is gratified. Tell me please now, how you could stay so long without my company.

24. Urvashi : May Your Majesty please listen. The venerable Kumāra is observing his vow of eternal celibacy. He has settled upon this border-land of the Gandhamādana, called Akaluṣa, and laid down this rule.

25. King : What is it ?

26. Urvashi : Whatsoever woman enters that region will be transformed into a creeper; and shall not be redeemed from that state, without a touch of the jewel, produced from the dyc of Gauri's feet. As my mind was befogged by the curse of the Preceptor, I forgot that rule prescribed by the deity, and not accepting your propitiations, entered the forest sacred to Kumāra. Immediately on my entry, I was transformed into a 'Vāsanti' creeper.

27. King : All is cleared up now.

रतिखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम् ।

सा त्वं प्रिये सहेयाः कथं मदीयं चिरवियोगम् ॥ ४१ ॥

इदं तद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य मणिप्रभावादासादिता त्वम-
स्माभिः । (मणिं दर्शयति ।)

२८. उर्वशी—अहो संगमनीयः । अतः खलु महाराजेन आलिङ्गित-
मात्रैव प्रकृतिस्थास्मि संवृत्ता । (अम्भो संगमणीओ । अदो खु महाराणेन
आलिङ्गितमेतन्व पकिदिथ्यम्हि संवृत्ता ।) (मणिमादाय मूर्धनि वहति ।)

२९. राजा—एवमेव सुन्दरि क्षणमात्रं स्वीयताम् ।

स्फुरता विच्छुरितमिदं रागेण मणेरललाटनिहितस्य ।

श्रियमुद्रहति मुखं ते बालातपरत्नकमलस्य ॥ ४२ ॥

३०. उर्वशी—प्रियंवद महान् खलु कालस्तव प्रतिष्ठानान्निर्गतस्य ।
असूयन्ति मह्यं प्रकृतयः । तदेहि निवर्तावहे । (प्रियंवद महन्तो खु कालो
तुह पड्डाणादो णिग्गदस्स । असूअन्ति मं पकिदिओ । ता एहि णिवृत्तम्ह ।)

३१. राजा—यदाज्ञापयति भवती ।

How (else) could you, my darling, bear this long separation from me— You, who used to imagine me as gone away on a long journey, when I was just asleep in the bed, through exhaustion of amours ?

Here then, I have recovered you by the magic power of this jewel, when I learnt from a sage, as already related, that it was the means of reunion with you. (*Shows her the gem.*)

28. Urvaśī : Oh, the Saṅgamanīya ! That is why no sooner did you embrace the creeper, than I was recovered to my former self.

(*Taking the jewel, places on the head.*)

29. King : Fair lady, stand thus a while.

This face of yours, resplendent with the shining redness of the gem (falling upon it), placed on the forehead, wears the beauty of the red lotus additionally ruddied by the morning sun-shine. (42)

30. Urvaśī : It is a long time since you have come away from Pratiṣṭhāna. The subjects will surely grumble at me. Come, let us go back.

31. King : As Your Ladyship commands.

३२. उर्वशी— कथं महाराजो गन्तुमिच्छति । (कहां महाराजो गन्तुं इच्छति ।)

३३. राजा—

अचिरप्रभाविलसितैः पताकिना
सुरकार्मुकामिनवचित्रशोभिना ।
गमितेन खेलगमने विमानतां
नय मां नवेन वसतिं पयोसुचा ॥ ४३ ॥

(इति निष्क्रान्ताः सर्वे ।)

इति विक्रमोर्वशीये चतुर्थोऽङ्कः समाप्तः ।

32. Urvaśī: How does Your Majesty desire to go ?

33. King: Take me, O lady with a sportive gait, to my abode on a new cloud made as a balloon, decked with fresh paintings in the form of iridescent rainbow and with flashes of lightning for its streamers. (43)

(*Exeunt Omnes.*)

(END OF ACT IV)

पञ्चमोऽङ्कः ।

(ततः प्रविशति परितुष्टो विदूषकः ।)

१. विदूषकः — दिष्ट्यां चिरस्य कालस्य उर्वशीसहायो नन्दनवन-
प्रमुखेषु देवतारण्येषु विद्वत्य प्रतिनिवृत्तः प्रियवयस्यः । इदानीं ससत्कारो-
पचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति । असन्तानत्वं वर्जयित्वा न
किमप्यस्य हीनम् । अद्य तिथिविशेष इति भगवत्योर्गङ्गायामुनयोः संगमे
देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यां प्रविष्टः । तद्यावत्तत्रभवतोऽ
लंक्रियमाणस्यानुलेपनमाल्ये अग्रभागी भवामि । (इति परिक्रामति ।) (दिष्टिआ
चिरस्स कालस्स उव्वसीसहाओ णन्दणवणप्पमुहेसु देवदारण्णेषु विहारिअ
पडिणिवृत्तो पिअवअस्सो । दाणिं ससत्कारोवअरोहिं पकिदीहिं अणुरजन्तो
रज्जं करेदि । असंताणत्तणं वज्जिअ ण किं वि से हीणं । अज्ज तिहिवि-
सेसोत्ति भअवदीणं गङ्गाजउणाणं संगमे देवीहिं सह किदाहिसेओ संपदं
उवआरिअं पविट्ठो । ता जाव तत्तभवदो अलंकरीअमाणस्स अणुलेवणमल्ले
अग्रभागी होमि ।)

Fifth Act.

(*Then enters the Vidūṣaka in a mood of delight.*)

1. Vidūṣaka : Thank goodness ! my dear friend has re-
turned after having long sported in company with Urvaśī, in the
Nandanavana and other forests reserved for different gods. He
is now carrying on the affairs of state, his pleasure being attened-
ed to by the subjects, with complimentary presents. Except-
ing childlessness, he lacks in nothing. Today, it being a parti-
cularly sacred day, he has bathed at the holy confluence of the
divine rivers the Ganges and the Yamunā along with his queens,
and has just now entered the royal camp. So, while he is engaged
in his toilette, let me be the first to come and share in the
perfumes and flowers (ready for him).

(*Moves about.*)

(नेपथ्ये ।)

२. हा धिक् हा धिक् । दुकूलोत्तरच्छदे तालवृन्ताधारे निक्षिप्य
नीयमानो मया भर्तुरभ्यन्तरविलासिनीमौलिरत्नयोग्यो मणिरामिषशङ्किना
गृध्रेणाक्षितः । (हृद्धी हृद्धी । दुकूलोत्तरच्छदे तालवृन्ताधारे निक्षिप्यविअ
णीअमाणो मए भट्टिणो अभ्यन्तरविलासिणीमौलिरअणजोग्गो मणी आमिस-
सङ्किणा गिध्धेण अविखत्तो ।)

३. विदूषकः — (कर्णं दत्त्वा ।) अत्याहितम् । परं बहुमतः खलु
स वयस्यस्य संगमनीयो नाम चूडामणिः । अतः खल्वसमाप्तनेपथ्यस्तत्रभवा-
नासनादुत्थायेत एवागच्छति । यावदेनमुपसर्पामि । (अच्चाहिदं । परं
बहुमदो खलु सो वअस्सस्स संगमणीओ णाम चूडामणी । अदो खु
असमत्तणेवच्छो तत्तमवं आसणादो उट्ठिअ इदो एव्व आअच्छदि । जाव
णं उवसप्पामि ।)

(ततः प्रविशति सावेगपरिजनो राजा ।)

४. राजा—

आत्मनो वधमाहर्ता कासौ विहगतस्करः ।

येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

५. किराती—एष एष खलु मुखकोटिलग्रहेमसूत्रेण मणिना आलि-

(Behind the scenes)

2. Alas ! Alas ! The ruby stone worthy to be the crest
jewel of our Lord's dearest Queen, has been seized upon by a
vulture, all of a sudden, as I was taking it along in a wicker
basket covered under with a fine silken wrapper.

3. Vidūṣaka : (Lending an ear) Woe ! A great mishap !
That crest-jewel ' Saṅgamaṇiya ' was highly esteemed by my
friend; and hence even before completing his toilette, His
Majesty is up from his seat and is coming in this very direction.
So, I shall now approach him.

(Then enter the King with attendants in excitement.)

4. King : Where is this winged thief that invites its own
death ? It has committed the very first larceny in the house of
the very person who is the Lord Protector of all. (1)

5. Kirāti : Here, here it is hovering, drawing lines in the

खन्निवाकाशं परिभ्रमति । (एसो एसो खु मुहकोडिलगहैमसुत्तैण मणिणा
आलिहन्तो विअ आआसं पडिम्भमदि ।)

६. राजा—पश्याम्येनम् ।

असौ मुखालम्बितहेमसूत्रं विभ्रन्मणिं मण्डलचारशीघ्रः ।

अलातचक्रप्रतिमं विहङ्गस्तद्रागरेखावलयं तनोति ॥ २ ॥

किं नु खलु कर्तव्यम् ।

७. विदूषकः— (उपैत्य) अलमत्र घृणया । अपराधी शासनीयः ।
(अलं एथ घिणाए । अवराही सासणीओ ।)

८. राजा—सम्यगाह भवान् । धनुर्धनुस्तावत् ।

(निष्क्रान्ता धनुर्ग्राहिणी यवनी ।)

९. राजा—वयस्य न दृश्यते विहङ्गः ।

१०. विदूषकः— इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः ।
(इदो दक्खिणन्तेण अवगदो सासणीओ कुणवभोजणो ।)

११. राजा— (परिवृत्त्यावलोक्य ।) दृष्ट इदानीम् ।

sky, as it were, with the jewel, its golden thread across being held in the point of his beak.

6. King : Yes, I see it.

Carrying the jewel with its golden string hanging down from its beak, and moving rapidly in rounds, this bird is describing circles with the pencil of rays of its hue, like those by a firebrand rapidly whirled round. (2)

What should be done now ?

7. Vidūṣaka : (*Approaching*) Enough of mercy in this case. Whoever is the offender, he must be punished.

8. King : A propos. A bow, a bow, please.

(*Exit a Yavanī, the bow-bearer to the King.*)

9. King : Friend, the bird is out of sight by now.

10. Vidūṣaka : That wretched eater of carrion has flown by the South.

11. King : (*Turns round and looking*) Ah, it is visible now.

प्रभापल्लवितेनासौ करोति मणिना खगः ।

अशोकस्तवकेनेव दिङ्मुखस्यावतंसकम् ॥ ३ ॥

(प्रविश्य चापहस्ता यवनी ।)

१२. यवनी— भर्तः एतद्भस्तात्रापसहितं शरासनम् । (भट्टा एदं हथ्यात्रापसहिदं सरासणं ।)

१३. राजा— किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः ।
तथा हि

आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः ।

नजामिव लोहिताङ्गः परुषघनच्छेदसंयुक्तः ॥ ४ ॥

(कञ्चुकिनं विलोक्य ।) लातव्य भद्रचनानुच्यतां नागरिकः सायं
निवासवृक्षाश्रयी विचीयतां विहगदस्युरिति ।

१४. कञ्चुकी— यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

१५. विदूषकः— उपविशतु भवान् सांप्रतम् । क्व गतः स रत्न-

The bird appears to deck the face of the quarter with an ear-
ornament by means of this jewel, with its brilliance, radiating
about it, as it were with a bunch of Aśoka blossoms. (3)

(Enter the Yavanī, with bow in hand.)

12. Yavanī: My Lord, here is the bow with the handgloves.

13. King: What use is the bow, now? The vulture has
flown past the measure of my arrow. For,

That excellent jewel, carried far away by the bird, appears
like the Mars close by a patch of dense cloud at night. (4)

(Looking at the Chamberlain) Lātavya, communicate to the
Mayor at my bidding, that he should institute a thorough search
for that winged thief, when it retires to its roosting tree by
the close of the day.

14. Chamberlain: As Your Majesty commands. (Exit.)

15. Vidūṣaka: Your Majesty may take seat now. Where

कुम्भीरको भवतः शासनान्मोक्ष्यते । (उवविसदु भवं संपदं । कर्हि गदो सो
रअणकुम्भीलओ भवदो सासणादो मुच्चिस्सदि ।)

१६. राजा— (विदूषकेण सहोपविश्य ।)

रत्नमिति न मम तस्मिन् मणौ प्रियत्वं विहङ्गमाक्षिप्ते ।

प्रियया तेनास्मि सखे संगमनीयेन संगामितः ॥ ५ ॥

१७. विदूषकः — ननु परिगतार्थोऽस्मि कृतो भवता । (णं परि-
गदध्यो म्हि किदो भवदा ।)

(ततः प्रविशति सशरं मणिमादाय कञ्चुकी ।)

१८. कञ्चुकी—जयतु जयतु देवः ।

अनेन निर्भिन्नतनुः स वध्यो बलेन ते मार्गणतां गतेन ।

प्राप्यापराधोचितमन्तरिक्षात्समौलिरत्नः पतितः पतत्त्री ॥ ६ ॥

(सर्वे विस्मयं रूपयन्ति ।)

१९. कञ्चुकी — अद्भिः प्रक्षालितो मणिः कस्मै प्रदीयताम् ।

can ever the robber of the jewel fly to escape punishment at your hands ?

16. King . (*Sitting along with the Vidūṣaka*)

My concern for the gem, that is seized upon by the bird, is not merely because it is a gem, but because, that Sangamaniya, my friend, has got me united with my beloved. (5)

17. Vidūṣaka : Aye; you have already told me all about it.

(*Enter the Chamberlain carrying the jewel and an arrow.*)

18. Chamberlain : Victory, Victory to Your Majesty !

That condemned bird fell down from the air along with the crest-jewel, (thus) getting its deserts for the crime, its body being pierced through by your wrath transformed into this arrow.

(*All gesticulate amazement.*)

19. Chamberlain : To whom may this gem be handed over, after it is washed clean with water ?

२०. राजा — किराति अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

२१. किराती — यद् भर्ताज्ञापयति । (जं भट्टा आणवेदि ।)

(इति मणिं गृहीत्वा निष्क्रान्ता ।)

२२. राजा — लतव्य अपि जानीते भवान् कस्यायं बाण इति ।

२३. कञ्चुकी — नामाङ्कितो दृश्यते न तु मे वर्णविचारक्षमा दृष्टिः ।

२४. राजा — तेन ह्युपनय शस्त्रम् ।

(कञ्चुकी तथा करोति ।)

(राजा नामाक्षराण्यनुवाच्य सापत्यतां रूपयति ।)

२५. कञ्चुकी — यावन्नियोगमशून्यं करोमि ।

(इति निष्क्रान्तः ।)

२६. विदूषकः — किं भवान् विचारयति । (किं भवं विआरेदि ।)

२७. राजा — शृणु तावत्प्रहर्तुर्नामाक्षराणि । (वाचयति ।)

उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः ।

20. King : Kirāti, then purify it in the fire and keep it in a casket.

21. Kirāti : As Your Majesty commands.

(Takes the gem and departs.)

22. King : Lātavya, dost thou know whose arrow that is ?

23. Chamberlain : It seems to be inscribed with a name; but, my sight is unable to decipher the characters.

24. King : Well, then bring me the arrow.

(The Chamberlain acts accordingly; the King reads the letters of the name, and gesticulates the delight of having a son.)

25. Chamberlain : Meanwhile, I shall attend to my duty. (Exit.)

26. Vidūṣaka : What is Your Honour thinking of ?

27. King : Listen please to the letters of the name of the killer (of the bird). (Reads aloud).

कुमारस्यायुषो वाणः प्रहर्तुर्द्विषदायुषाम् ॥ ७ ॥

२८. विदूषकः — (सपरितोषम् ।) दिष्टया संतानेन वर्धते भवान् ।
(दिष्टिआ संताणेण वद्धदि भवं ।)

२९. राजा— सखे कथमेतत् । अन्यत्र नैमिषेयसत्त्वादवियुक्तोऽह-
मुर्वश्या । न च मया गर्भव्यक्तिरालक्षिता । कुत एव प्रसूतिः । किं तु

आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् ।

कतिचिद्दहानि वपुरभूत्केवलमलसेक्षणं तस्याः ॥ ८ ॥

३०. विदूषकः — मा भवान् सर्वं मानुषीधर्मं दिव्यासु संभावयतु ।
प्रभावनिगूढानि तासां चरितानि । (मा भवं सव्वं माणुसीधम्मं दिव्वासु
संभावेदु । पहावणिगूढाई ताणं चरिदाई ।)

३१. राजा— अस्तु तावदेवं यथा भवानाह । पुत्रसंधरणे किमिव
कारणं तत्रभवत्याः ।

This is the arrow of prince Āyus, the son of Aila and born of Urvaśī, the archer who strikes off the lives of his enemies. (7)

28. Vidūṣaka : I congratulate Your Honour on your having a son.

29. King : Friend, how is this ? I have never been away from Urvaśī, except on the occasion of the sacrificial sessions in the Naimiṣa forest; nor did I ever notice any signs of pregnancy in her. Whence then could there be the birth of a son ? However,

During those days, her body had the nipples of breasts darkened, the complexion of her face turned pale as the Lavalī leaf, and her eyes languid. (8)

30. Vidūṣaka : Let Your Honour not expect all human traits to be present in the celestial damsels. Inscrutable are the ways of the immortals, owing to their superhuman powers.

31. King : Let it be as you say. But where was the reason for her to hide away (from me) her son ?

३२. विदूषकः — को देवतारहस्यानि तर्कयिष्यति । (को देवदारहसाइं तक्कइस्सदि ।)

(प्रविश्य ।)

३३. कञ्चुकी — जयतु जयतु देवः । देव च्यवनाश्रमात्कुमारं गृहीत्वा तापसी संप्राप्ता देवं द्रष्टुमिच्छति ।

३४. राजा — उभयमप्यविलम्बितं प्रवेशय ।

३५. कञ्चुकी — यदाज्ञापयति देवः ।

(इति निष्क्रम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः ।)

३६. कञ्चुकी — इत इतो भगवती । (सर्वे परिक्रामन्ति ।)

३७. विदूषकः — (विलोक्य ।) किं न खलु स एष तत्रभवान् क्षत्रियकुमारको यस्य नामाङ्कितो गृध्रलक्ष्यवेध्यर्धनाराचः । तथा बहुतरं भवन्तमनुकरोति । (किं न खलु सो एसो तत्तभवं खत्तिअकुमारओ जस्स णामाङ्कितो गिध्वलक्खवेधी अध्वणाराओ । तह बहुअरं भवन्तं अणुकरेदि ।)

३८. राजा — स्यादेवम् । अतः खलु

32. Vidūṣaka' : Who can divine these divine secrets ?

(*Enter the Chamberlain.*)

33. Chamberlain : Victory, victory to Your Majesty ! A female-ascetic has just arrived along with a boy, from the hermitage of the sage Cyavana, and she desires to be admitted into Your Majesty's presence.

34. King : Usher them in both, without delay.

35. Chamberlain : As Your Majesty commands.

(*Exit and re-enter leading the female ascetic along with the boy carrying a bow in his hand.*)

36. Chamberlain : This way, this way, Your Holiness !

(*All walk about.*)

37. Vidūṣaka : (*Observing*) Would this be that same Kṣatriya Prince whose name was inscribed on that crescent-shaped arrow, that shot its mark, the vulture ? Moreover, much he resembles Your Honour.

38. King : That may be so. Hence indeed.

बाष्पायते निपतितं मम दृष्टिरस्मिन्

वात्सल्यबन्धि हृदयं मनसः प्रसादः ।

संजातवैपथ्यभिरुज्झितधैर्यदृष्टि—

रिच्छामि चैनमदयं परिबद्धमङ्गुलैः ॥ ९ ॥

३९. कञ्चुकी — भगवति एवं स्थायताम् ।

(तापसीकुमारौ स्थितौ ।)

४०. राजा—अम्ब अभिवादये ।

४१. तापसी — महाभाग सोमवंशविस्तारयिता भव । (आत्मगतम् ।)
अहो अनाख्यातोऽपि विज्ञातोस्य राजर्षेरायुषश्चौरसः संबन्धः । (प्रकाशम् ।)
जात प्रणम ते गुरुम् । (महाभाअ सोमवंसविध्यारइत्तओ होहि । अम्हो
अणाचक्खिदोवि विण्णादो इमस्स राएसिणो आउस्स अ ओरसो संबन्धो ।
जाद पणम दे गुरुं ।)

४२. कुमारः— (चापगर्भमञ्जलिं करोति ।)

४३. राजा — आयुष्मान् भव ।

४४. कुमारः— (आत्मगतम् ।)

My eyes are dimmed with tears, as they fall on him; my heart is filled with paternal affection; my mind gets delighted. Discarding all composure, I ardently wish to embrace him closely with my limbs in tremor. (9)

39. Chamberlain : Wait here, please, O revered lady !

(*The female ascetic and the boy stay.*)

40. King : Mother, I bow to you.

41. Female ascetic : Fortunate one, may you be the perpetuator of the Lunar Race ! (*To herself*) O wonder ! Even without being told, the relation of father and son, between this royal sage and Āyus, is (easily) known. (*Aloud*) Child, bow to your father.

42. Kumāra : (*Folds his hands in obeisance with the bow between them.*)

43. King : May you attain long life !

44. Kumāra : (*To himself*)

यदि हर्दमिदं श्रुत्वा पिता मन्त्राय सुतोऽहमस्येति ।

उत्सङ्गवार्धितानां गुरुषु भवेत्कीदृशः स्नेहः ॥ १० ॥

४५. राजा—भगवति किमागमनप्रयोजनम् ।

४६. तापसी — शृणोतु महाराजः । एष दीर्घायुरायुर्जातमात्र एव उर्वया किमपि निमित्तमवेक्ष्य मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य भगवता च्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेऽभिनिनीतः । (सुणादु महाराजो । एसो दीहाऊ आऊ जादमेतो एव उव्वसीए किंवि णिमित्तं अवेक्खिअ मम हथ्ये णासीकिदो । जं खत्तिअ-कुमारअस्स जादकम्मादि विहाणं तं से भअवदा चवणेण असेसं अणु-चिड्ढिं । गहिदविज्जो धणुव्वेदे अहिबिणीदो ।)

४७. राजा—सनाथः खलु संवृत्तः ।

४८. तापसी — अद्य पुष्पसमिदर्थमृषिकुमारकैः सह गतेनानेनाश्रम-विरुद्धमाचरितम् । (अज्ज पुष्पसमिदर्थं इसिकुमारएहिं सह गदेण इमिणा अस्समविरुद्धं आअरिदं ।)

४९. विदूषकः —(सवेगम् ।) किमिव । (किं विअ ।)

If such is my affection on merely hearing that he is my father and I his son, how much more intense must be the affection towards their fathers; of those who have been brought up on their (loving) laps. (10)

45. King: Venerable Madam, what brings you here?

46. Female ascetic: May Your Majesty listen. As soon as he was born, this Āyus of long-life was, for some reason or other, entrusted to my care by Urvaśī. Whatever the religious sacraments are prescribed for a Kṣatriya's prince—Jātakarma et cetera have been properly performed in his case by His Holiness Cyavana. On completion of his (Vedic) studies, he was instructed in the science of archery.

47. King: Then, indeed, he has had a (worthy) guardian.

48. Female ascetic: Today he acted contrary to the discipline in the hermitage, when gone in company of the ascetic-lads to fetch faggots and flowers.

49. Vidūṣaka: (Anxiously) What's it?

५०. तापसी — गृहीतामिषः किल गृध्रः पादपशिखरे निलीयमानोऽनेन लक्ष्मीकृतो बाणस्य । (गहिदामिसो किल गिध्वो पादवसिहरे णिलीअमाणो अणेण लक्खीकृदो बाणस्स ।)

(विदूषक राजानमवलोकयति ।)

५१. राजा — ततस्ततः ।

५२. तापसी — तत उपलब्धवृत्तान्तेन भगवता च्यवनेनाहं समादिष्टा । निर्यातय हस्तम्यासमिति । तदिच्छामि देवीमुर्वशीं द्रष्टुम् । (तदोऽत्रलब्धउत्तन्तेण भवदा चवणेण अहं समादिष्टा । णिज्जादेहि ह्य्यणासंति । ता इच्छामि देवि उव्वसि पेक्खिदुं ।)

५३. राजा — तेन हि आसनमनुगृह्णातु भगवती ।

(तापसी उपनीत आसन उपविशति ।)

५४. राजा — लातव्य आहूयतामुर्वशी ।

५५. कञ्चुकी — यदाज्ञापयति देवः ।

(इति निष्क्रान्तः ।)

५६. राजा — (कुमारमवलोक्य ।) एहोहि व्रंस ।

सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपगतेन ।

आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ ११ ॥

50. Female ascetic : They say that he made the target of his arrow, a vulture with a piece of flesh, as it perched on the top of a tree.

(*The Vidūṣaka looks at the King.*)

51. King : What next ?

52. Female ascetic : Then, on learning of the incident, the Holy Cyavana, bade me return my charge. I, therefore, wish to see Queen Urvaśī.

53. King : Then, let Your Revered Ladyship occupy a seat.
(*The female ascetic occupies a seat brought to her.*)

54. King : Lātavya, let Urvaśī be summoned here.

55. Chamberlain : As Your Majesty commands. (*Exit.*)

56. King : (*Looking at the Prince*) Come, come my boy.

They say that the touch of a son's person delights the whole of body. Gladden me, therefore, by coming to me, as the moon-beam does the moon-stone. (11)

५७. तापसी—जात आनन्दय पितरम् । (जाद आणन्देहि पितरं ।)

(कुमारो राजानमुपगम्य पादग्रहणं करोति ।)

५८. राजा—(कुमारं परिष्वज्य पादपीठे चोषवेद्य ।) वत्स इतस्तव पितुः प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व ।

५९. विदूषकः — किमिति शङ्किष्यते । ननु आश्रमवासपरिचित एव शाखामृगः । (किंति सङ्किस्सदि । णं अस्समवासपरिचिदो एव्व साहामिओ ।)

६०. कुमारः — (सदिमतम् ।) तात वन्दे ।

६१. विदूषकः — स्वस्ति भवते । (सस्थि भवदो ।)

(ततः प्राविशत्युर्वशी कञ्चुकी च ।)

६२. कञ्चुकी— इत इतो देवी ।

६३. उर्वशी—(कुमारमवलोक्य ।) को नु खल्वेष सबाणासनः पाद-
पीठे स्वयं महाराजेन संयम्यमानशिखण्डकस्तिष्ठति । (तापसीं दृष्ट्वा ।)
अहो सत्यवतीसूचितो मम पुत्रक आयुः । महान् खलु संवृत्तः । (को णु
खु एसो सबाणासणो पादपीठे सअं महाराएण संजमीअमाणसिहण्डओ
चिद्धिदि । अम्मो सच्चवदीसूइदो मे पुत्तओ आऊ । महन्तो खु संवृत्तो ।)
(परिक्रामति ।)

57. Female ascetic : Child, do please thy father.

(The prince approaches the King and clasps his feet.)

58. King : (Embraces the child and seats him on the foot-stool.)

Child, salute, without fear, this Brahmin here, the dear friend of thy father.

59. Vidūṣaka : Why should he be afraid ? Surely, a monkey is familiar to him during his stay at the hermitage.

60. Prince : (Smilingly) Daddy, here I bow to you.

61. Vidūṣaka : May God bless you !

(Enter Urvāṣī and the Chamberlain.)

62. Chamberlain : This way, this way, Your Ladyship.

63. Urvāṣī : (Looking at the Prince) Who indeed is this boy with a bow, seated on the royal footstool, with his forelocks being tied by My Lord himself ? (Looking at the female ascetic) Oh, it's my son, Āyus, as is clearly indicated by Satyavati's presence here. Eh ! he has considerably grown up !
(Steps round.)

६४. राजा— (उर्वशीं दृष्ट्वा ।)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।

स्नेहप्रस्रवनिर्भिन्नमुद्रहन्ती स्तनांशुकम् ॥ १२ ॥

६५. तापसी—जात एहि प्रत्युद्गच्छ मातरम् । (जाद एहि पचु-
गच्छ मादरं ।)

(कुमार उर्वशीं प्रत्युद्गच्छति ।)

६६. उर्वशी— अम्ब पादप्रणामं करोमि । (अम्ब पादप्रणामं
करोमि ।)

६७. तापसी— वत्से भर्तुर्वहुमता भव । (वच्छे भत्तुणो बहुमदा
होहि ।)

६८. कुमारः — अम्ब अभिवादये ।

६९. उर्वशी— (कुमारमुन्नमितमुखं परिध्वज्य ।) वत्स पितरमाराधयिता
भव । (राजानमुपेत्य ।) जयतु जयतु महाराजः । (वच्छे पिदरं आराध-
इत्तओ होहि । जेदु जेदु महाराओ ।)

७०. राजा—स्वागतं पुत्रवत्यै । इत आस्यताम् । (अर्घासनं ददाति ।)
(उर्वशी उपविशति ।)

64. King : (*Seeing Urvasī*)

Here comes your mother, her gaze fixed upon you, and wear-
ing corsets soaked with the oozing of milk out of affection. (12)

65. Female-ascetic : Child, come, greet thy mother.

(*The prince approaches Urvasī.*)

66. Urvasī : Mother, I bow at thy feet.

67. Female ascetic : Child, mayest thou be ever esteemed
by thy Lord !

68. Prince : Mother, I bow to you.

69. Urvasī : (*Lifting his head up and embracing him*) Child,
beest thou ever dutiful to thy father. (*Approaching the King*)
Victory, victory to My Lord !

70. King : Welcome thee, the mother blest with a son !
Do sit here, please. (*Offers half his seat.*)

(सर्वे यथोचितमुपविशन्ति ।)

७१. तापसी— एष गृहीतविद्य आयुः सांप्रतं कवचहरः संवृतः । तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुध्यते ममाश्रमधर्मः । (वच्छे एसो गहिदविज्जो आऊ संपदं कवअहरो संवुत्तो । ता एदस्स दे भत्तुणो समक्खं णिज्जादिदो हत्थणिकखेवो । ता विसज्जेदुं इच्छामि । उवरुइअ मे अस्समधम्मो ।)

७२. उर्वशी— चिरस्यार्या दृष्ट्वाधिकतरमवितृष्णारिम । न शक्नोमि विसृष्टुम् । अन्याय्यं पुनरुपरोद्धुम् । तद्वच्छत्वार्या पुनर्दर्शनाय । (चिरस्स अज्जं देक्खिअ अहिअदरं अवित्तिण्हमिह । ण सक्कुणोमि विसज्जिदुं । अण्णय्यं उण उवरोहिदुं । ता गच्छदु अज्जा पुणोदंसणाअ ।)

७३. राजा— अम्ब भगवते च्यवनाय मां प्रणिपातय ।

७४. तापसी— एवं भवतु । (एवं भोदु ।)

७५. कुमारः— आर्ये यदि सत्यमेव निर्वर्तसे तदा मामप्याश्रमे नेतुमर्हसि ।

७६. राजा— अयि चत्स उषितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्यासितुं तव समयः ।

(*Urvashi sits down; all take their respective seats.*)

71. Female ascetic : This Āyus, who has mastered all the lores, has now come of age fit to wear an armour. So I return this charge to you, with your Lord as the witness. I now desire to be accorded leave to go. My duties in the hermitage are interrupted.

72. Urvashi : Having seen you after such a long time. I am all the more insatiated. But it would be improper to detain you. Go, good bye, so long.

73. King : Hullo, mother ! Bear my reverence to the Holy Cyavana,

74. Female ascetic : It would be so.

75. Prince : Mother, if you are truly returning, do take me also back to the hermitage.

76. King : Child, you have lived through the first Āśrama, and it is now time for you to enter upon the second Āśrama.

७७. तापसी— जात गुरोर्वचनमनुतिष्ठ । (जाद गुरुणो वञ्जं
अणुचिह्नं ।)

७८. कुमारः — तेन हि ।

यः सुप्तवान् मदङ्गे शिखण्डकण्डूयनोपलब्धसुखः ।

तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ॥ १३ ॥

७९. तापसी — (विहस्य ।) एवं करोमि । स्वस्ति भवतु युष्मभ्यम् ।
(एवं करोमि । सन्धि भोदु तुम्हाणं ।)

(इति निष्क्रान्ता ।)

८०. राजा— कल्याणि

अद्याहं पुत्रिणामग्रयः सत्पुत्रेणामुना तव ।

पौलोमीसंभवेनेव जयन्तेन पुरंदरः ॥ १४ ॥

(उर्वशी स्मृत्वा रोदिति ।)

८१. विदूषकः— किं नु खलु तत्रभवती एकपदेऽश्रुमुखी संवृत्ता ।
(किं नु खलु तत्तहोदी एकपदे अस्सुमुही संवृत्ता ।)

८२. राजा— (सावेगम् ।)

77. Female-ascetic : Child, do thy father's bidding.

78. Prince : Well then,

Send me my peacock *Maṇikaṇṭhaka* which used to rest on my lap and which felt happy always by my tickling his crest, when he grows his full plumage. (13)

79. Female ascetic : (*Smiling*) Child, I will. God bless you all !

(*Exit.*)

80. King : O blessed one,

By this noble son, born of yours, I am, today, the foremost among those who have sons, like Indra with Jayanta born of Paulomī. (14)

(*Urvasī weeps remembering something.*)

81. Vidūṣaka : Why has her face become filled with tears, all of a sudden ?

82. King : (*With much concern*)

किं सुन्दरि प्ररुदितासि ममोपपन्ने
वंशस्थितेरधिगमान्महति प्रमोदे ।

पीनोन्नतस्तनविसर्पिभिरानयन्ती

मुक्तावलीविरचनापुनरुक्तास्त्रैः ॥ १५ ॥

(बाष्पमस्याः प्रमार्ष्टि ।)

८३. उर्वशी—शृणोतु महाराजः । प्रथमं पुनः पुत्रदर्शनेन विस्मृ-
तास्मि । इदानीं महेंद्रसंकीर्तनेन स्मारितः समयो मम हृदयमायासयति ।
(सुणातु महाराजो । पटमं उण पुत्तदंसणेण विसुमरिदग्धि । दाणिं महिन्द-
संकित्तणेण सुमरिदो समओ मह हिअअं आआसेदि ।)

८४. राजा—कथ्यतां समयः ।

८५. उर्वशी—अहं पुरा महाराजगृहीतहृदया महेन्द्रेण आज्ञापिता ।
(अहं पुरा महाराजगृहीतहृदया महिन्द्रेण आज्ञापिता ।)

८६. राजा—किमिति ।

८७. उर्वशी—यदा स मम प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य
वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोऽपि मम समीपमागन्तव्यमिति ।

O fair lady, when a great joy has come to me on the attainment of this perpetuator of my race, why have you started weeping, rendering your pearl necklace redundant by your tears that drop over your full and tapering breasts ? (15)

(Wipes away her tears.)

83. Urvaśī : Listen please Your Majesty. I had at first forgotten it at the happy sight of my son; but now the very mention of Indra's name recalled to me his decree that afflicts my heart.

84. King : Do tell me the decree.

85. Urvaśī : Formerly when my heart was captivated by Your Majesty, I was ordered by the great Indra.

86. King : What is it ?

87. Urvaśī : " The moment my dear friend, this royal sage, beholds the face of a son, the perpetuator of his race, born

ततो मया महाराजवियोगभीरुतया जातमात्र एव विद्यागमनिमित्तं भगवन्तं
श्वनस्याश्रमपदे एष पुत्र आर्यायाः सत्यवत्या हस्तेऽप्रकाशं निक्षिप्तः । अथ
पितुराराधनसमर्थः संवृत्त इति कलयन्त्या निर्यातितो मे दीर्घायुः । तदेता-
वान्मे महाराजेन संवासः । (जदा सो मम पिअसहो राएसी तुइ समुण-
णस्स वंसकरस्स मुहं पेक्खिस्सदि तदा तुए भूओवि मम समीवं आअन्त-
व्वंति । तदो मए महाराअविओअभीरुदाए जादमेत्तो एव्व विज्जागमणिमित्तं
भवदो चवणस्स अस्समपदे एसो पुत्तओ अज्जाए सच्चवदीए हथ्थे अप्प-
आसं णिक्खित्तो । अज्ज पिदुणो आराहणसमंथो संवृत्तोत्ति कलअन्तीए
णिज्जादिदो मे दीहाऊ । ता एत्तिओ मे महाराएण संवासो ।)

(सर्वे विपादं रूपयन्ति ।)

८८. राजा—(सनिश्वासम् ।) अहो सुखप्रत्यर्थिता दैवस्य ।

आश्वासितस्य मम नाम सुतोपलब्ध्या

सद्यस्त्वया सह कृशोदरि विप्रयोगः ।

व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या

वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् ॥ १६ ॥

८९. विदूषकः— अयं सोर्थोऽनर्थानुबन्धी संवृत्तः । सांप्रतं तर्क-

of you, you should once again return to me." So, afraid of separation from you, I secretly consigned him, as soon as he was born, to the care of the respectable Satyavati, in the hermitage of Holy Cyavana, that he might acquire learning. Considering that he has, today, come of age, able to stand by his father, she has returned this Āyus of long-life to me. So thus far and no further is to be my stay with My Lord.

(*All gesticulate dejection.*)

88. King : (*Sighingly*) Oh ! The irony of fate to be so perverse to human happiness !

The moment I am comforted by having a son, separation deprives me of you. This calamity has befallen upon me, like the lightning-spark upon a tree that is just refreshed from the summer-heat by the first shower of the monsoons. (16)

89. Vidūṣaka : So, this fortune has tagged on a series of

यामि । तत्रभवता वल्कलं गृहीत्वा तपोवनं गन्तव्यमिति । (अञं सो अ-
थ्यो अणथ्याणुवन्धी संवुत्तो । संपदं तक्केमि । तत्तभवदा वल्कलं गेण्हिअ
तवोवणं गन्दव्वंति ।)

९०. उर्वशी— मामपि मन्दभागिनीं कृतविनयस्य पुत्रस्य लाभान्तरं स्वगारोहणेनावसितकार्या महाराजः समर्थयते । (मंपि मन्दभाइणिं किदविणअस्स पुत्तस्स लाभानन्तरं सगारोहणेण अवसिदकज्जं महाराओ समथ्येदि ।)

९१. राजा—सुन्दरि मा मैवम् ।

न हि सुलभवियोगा कर्तुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः ।

अहमपि तव सूनावायुषि न्यस्तराज्यो
विचरितमुगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

९२. कुमारः — नार्हति तातः पुङ्गवधारितायां धुरि दम्यं नियोजयितुम् ।

९३. राजा— अयि वत्स

शमयति गजानन्यान्गन्धद्विपः कलभोऽपि सन्
भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम् ।

misfortunes ! I believe that now is the time for Your Honour to put on the barks and retire to a penance-grove.

90. Urvaśī : And now when I shall repair to heaven, Your Majesty would consider me, unfortunate that I am, as having accomplished my mission, now that I have begotten a son and that he has completed his studies.

91. King : No, no dear.

It is dependence on others that makes so easy a separation and does not enable one to do as one likes. So, obey Your Lord in his command. I, too, shall relinquish all governmental responsibility to my son, Āyus, and shall resort to a penance-grove wherein range herds of deer. (17)

92. Prince : Daddy, you shouldn't put me, an inexperienced bull that I am, to the yoke to be borne by a mighty ox.

93. King : Dear child,

Even the young of a scent-elephant soon subdues ordinary elephants; the poison, even of a young cobra, is virulent

भुवमधिपतिर्वालावस्थोऽप्यलं परिरक्षितुं

न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ १८ ॥

लातव्य मद्रचनादमात्यपरिषदं ब्रूहि संभ्रियतामायुषो राज्याभिषेक इति ।

१४. कञ्चुकी— यदाज्ञापयति देवः । (इति दुःखितो निष्क्रान्तः ।)

(सर्वे दृष्टिप्रविघातं रूपयन्ति ।)

१५. राजा— (आकाशमवलोक्य ।) किं न खलु निरन्त्रे विद्युत्-
संपातः ।

१६. उर्वशी— (विलोक्य ।) अहो भगवान् नारदः । (अग्नौ
मअवं नारदो ।)

१७. राजा— अग्रे भगवान् नारदः । य एष

गोरोचनानिकपपिङ्गजटाकलापः

संलक्ष्यते शशिकलामलवीतसूत्रः ।

मुक्तागुणातिशयसंभृतमण्डनश्री-

हेमप्ररोह इव जङ्गमकल्पवृक्षः ॥ १९ ॥

enough in its circulation; a King, though a non-age, is competent to protect the earth. This pre-eminence which enables one to fulfil one's duty, comes by nature and not by age. (18)

Lātavya, let the Council of Ministers be commanded at my biddings, 'Make preparations for the coronation of Prince Āyus'.

94. Chamberlain : As Your Majesty commands. (*Exit in sorrow.*)

(*All gesticulate that their eyes are dazed.*)

95. King : (*Looking up into the sky.*) Whence can there be a flash of lightning in the cloudless sky ?

96. Urvaśī : (*Observing*) Ah ! it is the Holy Nārada.

97. King : Oh, it is the revered Nārada ! He, who with his matted locks of hair tawny like streaks of gorocanā, and his sacred thread pure and white like the digit of the new moon, looks like a moving Kalpataru having golden branches and with its beauty heightened by the brightest wreaths of pearls. (19).

अध्यमेस्मै ।

९८. उर्वशी—(यथोक्तमादाय ।) इयं भगवतेऽर्हणा । (इअं भवदे
अरिहणा ।)

(ततः प्रविशति नारदः ।)

९९. नारदः — विजयतां मध्यमलोकपालः ।

१००. राजा— (उर्वशीहस्तादध्यमादायावर्ज्यं ।) भगवन्नभिवादये ।

१०१. उर्वशी— भगवन् प्रणमामि । (भववं पणमामि ।)

१०२. नारदः — अविरहितौ दम्पती भूयास्ताम् ।

१०३. राजा— (आत्मगतम् ।) अपि नमैवं स्यात् । (प्रकाशम् ।
कुमारमाश्लिष्य ।) वत्स भगवन्तमभिवादयस्व ।

१०४. कुमारः— भगवन्नैर्विशेष्य आयुः प्रणमति ।

१०५. नारदः— आयुष्मानेधि ।

१०६. राजा— अयं विष्टरोनुगृह्यताम् ।

(नारदस्तथोपविष्टः ।)

(सर्वे नारदमनूपविशन्ति ।)

Bring me the materials of reception for the holy guest.

98. Urvaśī : (*Bringing the said materials*) Here are the
materials for worshipping the holy sage.

(*Enter Nārada.*)

99. Nārada : May the Lord of the middle world be victor-
ious !

100. King : (*Taking the offering from Urvaśī's hand and
presenting it*) Holy sir, here I offer my homage !

101. Urvaśī : Reverend Sir, I bow to you.

102. Nārada : May the couple be never separated !

103. King : (*To himself*) Would that be so ! (*Aloud.* ' *Embra-
cing the child*) Child, bow down to His Holiness.

104. Kumāra : Worshipful sire, Āyus, the son of Urvaśī,
salutes you !

105. Nārada : May you prosper with a long life !

106. King : Please, favour this seat.

(*Nārada sits on it; others sit down after him.*)

१०७. नारदः — राजन् श्रूयतां महेन्द्रसंदेशः ।

१०८. राजा — अवहितोऽस्मि ।

१०९. नारदः — प्रभावदर्शी मधवा वनगमनाय कृतबुद्धिं भवन्त-
मनुशास्ति—

११०. राजा— किमाज्ञापयति ।

१११. नारदः — त्रिकालदर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी ।
भवांश्च सांयुगीनः सहायो नः । तेन त्वया न शङ्खं संन्यस्तव्यम् । इयं
चोर्वशी यावदायुस्तव सहधर्मचारिणी भवत्विति ।

११२. उर्वशी— (अपवार्य ।) अहो शल्यं मे हृदयादपनीतमिव ।
(अम्महे सल्लं मे हिअआदो अवणीदं विअ ।)

११३. राजा — परवानस्मि देवेश्वरेण ।

११४. नारदः — युक्तम् ।

त्वत्कार्यं वासवः कुर्यात्वं च तस्येष्टमाचरेः ।

सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ २० ॥

107. Nārada : King, listen to the message of Mahendra.

108. King : I am all attention, Sir.

109. Nārada : Indra, who sees everything through his divine power, advises you who have made up your mind to retire to the forest—

110. King : What does he command ?

111. Nārada : " There is sure to happen the war between the gods and demons, foretold by the sages, who are omniscient; and you are our wartime ally. You shouldn't, therefore, relinquish your arms; this Urvaśī will be your rightful wife throughout your life."

112. Urvaśī : (*Aside*) Ah, a dart, as it were, has been extracted from my heart !

113. King : I am ever obedient to the Lord of the Gods.

114. Nārada That is very proper.

Indra must accomplish your good and you should carry out his desires. The sun kindles the Fire with light and the Fire sustains the Sun with heat. (20)

(आकाशंवलोक्य ।) रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमारस्यायुषो यौवराज्याभिषेकः ।

(प्राविष्टा यथोक्तहस्ता अप्सरसः ।)

११५. अप्सरसः—भगवन्नेतेऽभिषेकसंभाराः । (भवन् इमे अभिसेकसंभाराः ।)

११६. नारदः— उपवेद्यतामायुष्मान्भद्रपीठे ।

११७. रम्भा—इतो वत्स । (इदो वच्छ ।) (इति कुमारमुपवेशयति ।)

११८. नारदः—(कुमारस्य शिरसि कलशमावर्त्य ।) रम्भे निर्वर्त्यतां शेषो विधिः ।

११९. रम्भा—(यथोक्तं निर्वर्त्य ।) वत्स ग्रणम भगवन्तं मातापितरौ च । (वच्छ पणम भगवन्तं मातापिदरे अ ।)

(कुमारी यथाक्रमं ग्रणमति ।)

१२०. नारदः—स्वस्ति भवते ।

१२१. राजा—कुलधुरंधरो भव ।

(*Looking to the sky*) Rambhā, bring here for the installation of the prince Āyus as Yuvarāja, the materials which Mahendra himself has got ready.

(*Enter nymphs with the said materials in their hands.*)

115. Nymphs : Revered Sir, here are the materials for the coronation.

116. Nārada : Let the long-lived prince be seated on the auspicious seat.

117. Rambhā : Come here, child. (*Seats the prince.*)

118. Nārada : (*Pouring out the holy pitcher on the head of the prince*) Rambhā, complete ye now the rest of the ceremony.

119. Rambhā : (*Completing as bidden*) Child, bow down to the revered sage, the father and the mother.

(*Prince bows down in the same order.*)

120. Nārada : Mayest thou be blessed !

121. King : mayest thou be the foremost of thy race !

१२२. उर्वशी— पितुराराधयिता भव । (पिदुणो आराधत्तओ होहि ।)

(नेपथ्ये वैतालिकौ ।)

१२३. प्रथमः — विजयतां युवराजः ।

अमरमुनिरिवात्रिर्ब्रह्मणोत्रेरिवेन्दु-

बुध इव शिशिरांशोर्बोधनस्येव देवः ।

भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै-

रतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ २१ ॥

१२४. द्वितीयः —

तव पितरि पुरस्तादुन्नतानां स्थितेस्मिन्

स्थितिमति च विभक्ता त्वय्यनाकम्प्यधैर्ये ।

अधिकतरमिदानीं राजते राजलक्ष्मी-

हिमवति जलधौ च व्यस्ततोयेव गङ्गा ॥ २२ ॥

१२५. अप्सरसः—(उर्वशीमुपेत्य ।) दिष्टया पुत्रस्य युवराजश्रिया

122. Urvaśī : Mayest thou win the favour of thy father !

(Behind the scenes; two bards)

123. First Bard : Victory to the Heir-apparent !

May you become worthy of your father by your qualities endearing to the people, just as the divine sage Atri was worthy of Brahman, or the Moon of Atri, or Budha, of the Moon, and His Majesty of Budha. For in your most exalted race all the blessings have, indeed, already been realised ! (21)

124. Second : The Royal Glory, divided as it is between your father, the foremost amongst the exalted and you of upright conduct and of undaunted courage, shines now all the more brighter as does the Ganges whose waters are distributed between the Himālaya who is the loftiest of the lofty and the ocean that always keeps within its bounds and has undisturbed gravity. (22)

125. Nymphs : (Approaching Urvaśī) We congratulate you

भर्तुरविरहेण वर्षसे । (दिष्टिआ पुत्तस्स जुवराअसिरीए भत्तुणो अविरहेण
वृद्धसि ।)

१२६. उर्वशी—साधारण एषोभ्युदयः । (कुमारं हस्ते गृहीत्वा ।)
एहि वत्स ज्येष्ठमातरमभिवन्दस्व । (साधारणो एसो अभ्युदओ । एहि
वृद्ध जेहमादरं अभिवन्देहि ।)

(कुमारः प्रतिष्ठते ।)

१२७. राजा—तिष्ठ सममेव तत्रभवत्याः समीपं गच्छसि ।

१२८. नारदः —

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।

अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ २३ ॥

१२९. राजा—एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति ।

१३०. नारदः— किं ते भूयः पाकशासनः प्रियं करोतु ।

१३१. राजा— यदि मे मध्वा प्रसन्नः किमतः परमिच्छामि ।

तथापीदमस्तु—

on having your son graced with (the honour of being) the
Yuvārāja, and upon your being permitted to be unseparated from,
your husband.

126. Urvaśī : This good fortune is common to us all. (*Taking
the prince by hand*) Come, child, bow to your eldest mother.

(*The Prince proceeds to go.*)

127. King : Wait ! Together shall we all go to Her Ladyship.

128. Nārada : The royal splendour of the installation of
your son Āyus as Yuvrāja, reminds me of Kārtikeya when he
was installed as the generalissimo of the heavenly forces by
Indra. (23)

129. King : How can he fail to prove so worthy a person
when thus favoured by Your Holiness ?

130. Nārada : What greater good should Indra do unto thee ?

131. King : If Lord Indra is pleased with me, what more
can I desire ? Still let this be.

वि. १६

भरतवाक्यम् ।

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।

संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम् ॥ २४ ॥

[इति निष्क्रान्ताः सर्वे ।]

॥ इति विक्रमोर्वशीये नाटके पञ्चमोऽङ्कः ॥

॥ समाप्तमिदं विक्रमोर्वशीयं नाटकम् ॥

(*Benediction*)

May Learning and Wealth, that by nature oppose each other, unite into one common abode, which is ever so rare, and bring prosperity to the good ! (24)

(*Exeunt Omnes.*)

END OF FIFTH ACT.

E N D.

परिशिष्टम् ।

चतुर्थाङ्कगतानि रङ्गनाथपठितानि प्राकृतपद्यादीनि ।

(नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षितिका ।)

१. प्रियसहिविओअविमणा सहिं हंसी वाउला समुल्लवइ ।

सूरकरफंसविअसिअतामरसे सरवरुल्लङ्गे ॥ १ ॥

(ततः प्रविशति सहजन्या चित्रलेखा च ।)

चित्रलेखा— (प्रवेशानन्तरं द्विपदिकया दिशोऽवलोक्य ।)

२. सहअरिदुख्खालिध्धअं सरवरअम्मि सिणिध्धअं ।

वाहोवग्गिअणअणअं तम्मइ हंसीजुअलअं ॥ २ ॥

(अनन्तरे जम्भलिका ।)

३. सहअरिदुख्खालिध्धअं सरवरअम्मि सिणिध्धअं ।

अविरलवाहजलोल्लअं तम्मइ हंसीजुअलअं ॥ ३ ॥

४. सहजन्या— सहि अथि कोवि समागमोवाओ ।

५. चित्रलेखा— गोरीचरणराअसंभवं संगममणिं वज्जिअ कुदो से समागमोवाओ ।

(अनन्तरे खण्डधारा ।)

१. प्रियसखीवियोगविमनाः सखीं हंसी व्याकुला समुल्लपति ।

सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥

२. सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

वाष्पापवाह्निगतनयनं ताम्रयति हंसीयुगलम् ॥

३. सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

अविरलवाष्पजलाद्रिं ताम्रयति हंसीयुगलम् ॥

४. सखि अस्ति कोऽपि समागमोपायः ।

५. गौरीचरणरागसंभवं संगममणिं वर्जयित्वा कुतोऽस्याः समागमोपायः ।

६. चिन्तादुग्धिप्रमाणसिआ सहअरिदंसणलालसिआ ।
विअसिअकमलमणोहरण विहरइ हंसी सरवरण ॥ ४ ॥
(नेपथ्ये पुरुषसः प्रावेशिक्याक्षितिका)
७. गहणं गइन्दणाहो पिअविरहुम्माअपअलिअविआरो ।
विसइ तरुकुसुमकिसलअभूसिअणिअदेहपम्मारो ॥ ५ ॥
(लोष्ठं गृहीत्वा हन्तुं धावन् । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।)
८. हिअआहिअपिअदुख्खओ सरवरण धुदपख्खओ ।
वाहोवभिअणअणओ तम्मइ हंसुआणओ ॥ ६ ॥
(इति मूर्छितः पतति । पुनर्द्विपदिकयोत्थाय निःश्वस्य ।)
९. मइ जाणिअ मिअलोअणि णिसअरु कोइ हरेइ ।
जाव णु णवतडिसामल धाराहरु वरिसेइ ॥ ७ ॥
(अनन्तरे चर्चरी ।)
१०. जलहरं संहर एहु कोपई आढत्तओ
अविरलधारासारदिसामुहकन्तओ ।
ए मई पुहविं भंमत्तो जइ पिअ पेखिहिमि
तच्छे जं जु करीहसि तं तु सहीहिमि ॥ ८ ॥
प्रत्यादिशामि (अनन्तरे चर्चरी ।) ।

६. चिन्तादूनमानसिका सहचरीदर्शनलालसिका ।
विकसितकमलमनोहरं विहरति हंसी सरोवरे ॥
७. गहनं गजैन्द्रनाथः प्रियाविरहोन्मादप्रकटितविकारः ।
विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ॥
८. हृदयाहिताप्रियादुःखः सरोवरे ध्रुतपक्षः ।
व्याघ्रापवस्त्रितनयनस्ताम्र्यति हंसयुवा ।
९. मया ज्ञातं मृगलोचनां निशाचरः कोऽपि हरति ।
यावन्नु नवतडिच्छयामलो धाराधरो वर्षति ॥
१०. जलधरं संहरात्र कोपमाश्रितः । अविरलधारासारदिशामुखकान्तः ॥
ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षिष्ये । तदा यच्छकारिष्यसि तत्तत्सहिष्ये ॥

११. गन्धुम्माइअमहुअरगीएहिं
वज्जन्तेहिं परहुअतूरेहिं ।

पसरिअपवणुव्वेल्लिअपल्लवणिअरु

सुललिअविबिहपअरेहिं णच्चइ कप्पअरु ॥ ९ ॥

(इति नर्तित्वा ।) अन्वेषयामि —

(पाठस्यान्ते भिन्नकः ।)

१२. दइआरहिओ अहिअं दुहिओ विरहाणुगओ परिमन्थरओ ।

गिरिकाणणए कुसुमुज्जलए गअजूहवई तह झीणगई ॥१०॥

(अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहर्षम् ।)

(अनन्तरे खण्डकः ।)

१३. संपत्तविसूरणओ तुरिअं परवाणओ ।

पिअदमदंसणलालसओ गअचरु विह्मिअमाणसओ ॥ ११ ॥

(तेना खण्डकान्तरे चर्चरी ।)

१४. वंहिण पै इअ अम्मथियअमि आअख्वहि मं ता

एथ्य अरण्णे भमन्ते जइ पइ दिट्ठी सा महु कान्ता ।

णिसम्महि मिअङ्कसरिस्सवअणा हंसगई

ए चिण्हे जाणिहिसि आअख्विउ तुइअ मई ॥१२॥

(चर्चरिकयोपविश्य । अञ्जलिं बद्ध्वा ।)

(चर्चरिकया विलोक्य ।)

(अनन्तरे खुरकः)

११. गन्धोन्मादितमधुकरगीतैर्वाद्यमानैः परभृततूर्यैः ।

प्रसृतपवनोद्वेल्लितपल्लवनिकरः सुललितविविधप्रकारैर्नृत्यति कल्पतरुः ॥

१२. दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः ।

गिरिकानने कुसुमोज्ज्वले गजयूथपतिस्तथा क्षीणगतिः ॥

१३. संप्राप्तखेदस्त्वरितं परवारणः ।

प्रियतप्तादर्शनलालसो गजवरो विस्मितमानसः ॥

१४. बर्हिण परमित्यभ्यर्थये आचक्ष्व मम ताम्

अत्रारण्ये भ्रमता यदि त्वया दृष्टा सा मम कान्ता ।

निशामय मृगाङ्कसदृशवदना हंसगतिः

अनेन चिह्नेन ज्ञास्यस्याख्यातं तव मया ॥

१५. विज्जइस्सरकाणणीओ

दुखविणिग्गहवाहुप्पीडओ ।

दूरोसारिअहिअआणन्दओ

अम्बरमाणे भमइ गइन्दओ ॥ १३ ॥

(खुरकान्ते चर्चरी ।)

हेले हेले

१६. परहुअ महुअपलाविणि कन्ति णन्दणवण सच्छन्द भमन्ती ।

जइ पइं पिअअम सा महु दिट्ठी ता आअरुहि महु परपुट्ठि ॥ १४ ॥

(एतदेव नर्तित्वा वलन्तिकयोपसृत्य जानुभ्यां स्थित्वा ।) भवति

(वामकेन किञ्चिद्वलित्वा) (आकाशे ।)

सुखमास्तां भवती । साधयामस्तावत् । (उत्थाय द्विपादिकया परि-
क्रम्यावलोक्य च ।) अये दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी नूपुरवः ।
यावदेनमनुगच्छामि । (परिक्रम्यः)

१७. पिअअमविरहकिलामिअवअणओ

अविरलवाहजलाउलणअणओ ।

दूसहदुखविसंठुलगमणओ

पसरिअउरुतावदीविअअङ्गओ ।

अहिअं दुग्गिअमाणसओ दरिअं गओ ।

काणणं परिभमइ गइन्दओ ॥ १५ ॥

(इति ककुभेन षडुपभङ्गाः ।)

(अनन्तरे द्विपादिकया दिशोऽवलोक्य ।)

१५. विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः ।

दूरोत्सारितहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः ॥

१६. परमृते मधुप्रलापिनि कान्ते नन्दनवने स्वच्छन्दं भ्रमन्ती ।

यदि परं प्रियतमा सा मम दृष्टा तर्ह्यचक्ष्व मम परपुष्टे ॥

१७. प्रियतमाविरहक्लान्तवदनः अविरलबाष्पजलाकुलनयनः ।

दुःसहदुःखविसंठुलगमनः प्रसृतगुरुतापदीप्ताङ्गः ।

अधिकं दूनमानसो दरीं गतः कानने परिभ्रमति गजेन्द्रः ॥

१८. पिअकरिणीविच्छोइअओ गुरुस्तोआणलदीविअओ ।
वाहजलाउललोअणओ करिवरु भमइ समाउलओ ॥ १६ ॥
(उपविश्य चर्चरी ।)
१९. रे रे हंसा किं गोइज्जइ । (इति नर्तित्वा उत्थाय)
(चर्चरी ।)
२०. गइअणुसारे मइ लखिज्जइ ।
[चर्चरिकयोपसृत्याञ्जलिं वद्ध्वा]
(पुनश्चर्चरी ।)
२१. कइं पइं सिखिउ ए गइलालस सां पइं दिट्ठी जहणभरालस ॥ १७ ॥
(पुनश्चर्चरी । 'हंस प्रयच्छ' इत्यादि पाठित्वा द्विपदिकया निरूप्य । विहस्य ।)
२२. (अनन्तरे कुटिलिका ।) मम्मररणिमणोहरण
(मल्लघटी ।) कुसुमिअतरुवरपल्लविण ।
(चर्चरी ।)
२३. दइआविरहुग्माइअओ काणणे भमइ गइन्दओ ॥ १८ ॥
(द्विलयान्तरे चर्चरी ।)
२४. गोरोअणाकुङ्कुमचण्णा चक्का भणइ मइ ।
महुवासर कीलन्ती धणिआ ण दिट्ठी पइ ॥ १९ ॥
(चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।)
(अस्यान्तरे अर्धद्विचतुरस्रकः ।)

१८. प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ॥
बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥
१९. रे रे हंस किं गोप्यते ।
२०. गत्यनुसारेण मया लक्ष्यते ।
२१. कस्माच्चया शिक्षितमेतद्रतिलालस सा परं दृष्ट्वा जघनभरालसा ॥
२२. मर्मररणितमनोहरे । कुसुमिततरुवरपल्लविते ।
२३. दायिताविरहोन्मादितः कानने भ्रमति गजेन्द्रः ॥
२४. गोरोचनाकुङ्कुमवर्णं चक्र भणं माम् ।
मधुवासरे क्रीडन्ती धन्या न दृष्ट्वा त्वया ॥

२५. एकक्रमवद्धिअगुरुअरपेम्मरसे ।

(सरे) हंसजुआणओ कीलइ कामरसे ॥ २० ॥

(चतुरस्रक्रेणोपेत्याञ्जलिं बद्ध्वा ।)

[नागराजस्तिष्ठति — प्रियोदत्तमुपलप्स्ये (कुटिलकया ।)]

२६. करिणीविरहसंताविअओ ।

(मल्लघटी ।)

२७. काणणे गन्धुध्वअमहुअरु ॥ २१ ॥

(स्थानकेनावलोक्य ।)

(अनन्तरे चर्चरी ।)

२८. हंइ पै पुच्छिअमि आअख्खहि गअवर
ललिअपहारे णासिअतरुवर ।

दूरविणिज्जिअससहरकन्ती

दिट्ठी पिअ पै संमुह जन्ती ॥ २२ ॥

(अनन्तरे खण्डिका ।)

२९. पसरिअखरखुरदारिअमेइणि वणगहणे अविचालु ।

परिसप्पइ पेइछह लीणो णिअकज्जुज्जुअ कोलु ॥ २३ ॥

[अनन्तरे चर्चरी ।]

३०. फलिहसिलाअलाणिम्मलाणिइङ्गरु

बहुविहकुसुमविरइअसेहरु ।

२५. एकक्रम (कैक) वर्धितगुरुतरप्रेमरसेन । हंसयुवा क्रीडति कामरसेन ।

२६. करिणीविरहसंतापितः ।

२७. कानने गन्धोद्धतमधुकरः ।

२८. अहं त्वां पृच्छामि आचक्ष्व गजवर

ललितप्रहारेण नाशिततरुवर ।

दूरविनिर्जितशशधरकान्ति-

र्दष्टा प्रिया त्वया संमुखं यान्ती ॥

२९. प्रसूतखरखुरदारितमेदिमिर्वनगहनेऽविचलः ।

पारिषर्पति पश्यत लीनो निजकार्योद्युक्तः कोलः ॥

३०. स्फटिकशिलातलनिर्मलनिर्झर

बहुविधकुसुमविरचितशेखर ।

किंनरमधुरगीअमणोहर

देखावहि महु पिअअम महिहरु ॥ २४ ॥

(चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा)

[अनन्तरे कुटिलिका ।]

३१. प्रसीअ पिअअम सुन्दरि एणए खुहिआकरुणविहङ्गमए णए ।

सुरसरितीरसमूसुअएणए अलिउलङ्गंकारिए णए ॥ २५ ॥

(तेन कुटिलिकान्तरे चर्चरी ।)

३२. पुन्नादिलापवणाहअकल्लोलुगाअवाहओ

मेहअअङ्गे णच्चइ सललितं जलानिहिणाहओ ।

हंसरहङ्गसङ्खकुङ्कुमकआभरणु ।

करिमअराउलकसणकमलकआवरणु ।

वेलासलिलुन्वेह्लिअहथ्यदिणतालु

ओथ्थरइ इसदिस रुन्धेविणु णवमेहआलु ॥ २६ ॥

(चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।)

(चर्चरी ।)

३३. सुरसुन्दरि जहणभरालस पीणुत्तुङ्गघणथ्यणी

थिरजोच्चण तणुसरिरि हंसगई ।

किंनरमधुरोद्गीतमनोहर

दर्शय मम प्रियतमां महीधर ॥

३१. प्रसीद प्रियतमे सुन्दरि एनया क्षुभिताकरुणविहङ्गमके नत्था ।

सुरसरितीरसमुत्सुकैणके अलिकुलझङ्कारिते नदि ।

३२. पूर्वादिकपवनाहतकल्लोलोद्गतबाहु-

मंघाङ्गैर्नृत्यति सललितं जलानिधिनाथः ।

हंसरथाङ्गशङ्खकुङ्कुमकृताभरणः

करिमकराकुलकृष्णकमलकृतावरणः ।

वेलासलिलोद्वेलितहस्तदत्ततालो

अवस्तृणाति दशादिशो रुद्ध्वा नवमेघकालः ।

३३. सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी ।

स्थिरयौवना तनुशरीरा हंसगतिः ॥

३४. गअणुज्जलकाणणे मिअलोअणि भमन्ते
दिट्ठी पइं तह विरहसमुद्गन्तरे उत्तारहि मइं ॥ २७ ॥
आदास्ये तावदेनाम्—

[ग्रहणं नाटयति ।]

३५. पणइणिवद्धासाइअओ वाहाउलणिअणअणओ ।
गअवइ गहणे दुहिअओ परिभमइ खामिअवअणओ ॥ २८ ॥
(द्विपादिकयोपसृत्य गृहीत्वात्मगतम् ।)

३६. लण पेक्ख विणु हिअए भवास्सि
जइ विहिजोए पुणि तहिं पाविमि ।
ता रण्णे विणुकरिमि णिभन्ती
पुण णइ मेल्लइं ताह कअन्ती ॥ २९ ॥

(इति चर्चरिकयोपसृत्य लतामालिङ्गति । ततस्तदीयस्थानमाक्रम्यैव प्रविष्टोर्वशी ।)
(अनन्तरे चर्चरी ।)

३७. मेरा परहुअ हंस रहङ्ग
अलि गअ पव्वअ सरिअ कुरङ्गम ।
तुइइह कारण रण्ण भमन्ते
को ण हु पुच्छअ मइं रोअन्ते ॥ ३० ॥
(चर्चरी ।)

३८. पाविअसंहअरसिगमओ पुलअपसाहिअअङ्गअओ ।
सेच्छापत्तविमाणओ विहरइ हंसजुआणओ ॥ ३१ ॥
(इति खण्डवारया निष्क्रान्तौ ।)

चतुर्थोऽङ्कः ।

३४. गगनोज्ज्वलकानने मृगलोचना भ्रमन्ती
दृष्टा त्वया तर्हि विरहसमुद्रान्तरादुत्तारय माम् ॥

३५. प्रणयिनीबद्धास्वादो बाष्पाकुलनिजनयनः ।
गजपतिर्गहने दुःखितः परिभ्रमति क्षामितवदनः ॥

३६. लते प्रेक्षस्व विना हृदयेन भ्रमामि यदि विधियोगेन पुनस्तां प्राप्स्यामि
तदरण्येन विना करोमि निभ्रान्ति पुनर्न प्रवेशयामि तां कृतान्ताम् ॥

३७. मयूरः परभृद्धसो रथाङ्गोऽलिर्गजः पर्वतः सत्किुरङ्गमः ।
तव कारणेनारण्ये भ्रमता को न खलु पृथो मया रुदता ॥

३८. प्रातसहचरीसंगमः पुलकप्रसाधिताङ्कः
स्वेच्छाप्राप्ताविमानो विहरति हंसयुवा ॥

श्लोकसूचि.

अग्रे यान्ति रथस्य	१।४	आविलपयोधराग्रं	५।८
अग्रे स्त्रीनखपाटलं	२।७	आश्वासितस्य मम	५।१६
अङ्गमनङ्गाङ्गिलष्टम्	३।१६	इदं रुणादि मां पद्मं	४।२१
अचिरप्रभाविलसितैः	४।४३	इदमसुलमवस्तुप्रार्थना०	२।६
अदः सुरेन्द्रस्य कृता०	१।१७	इयं ते जननी प्राप्ता	५।१२
अद्याहं पुत्रिणामग्रयः	५।१४	उत्कीर्णा इव वासयष्टिपु	३।२
अनिर्देश्यसुखः स्वर्गः	३।१८	उदयगूढशशाङ्क०	३।६
अनीशया शरीरस्य	२।१९	उर्वशीसंभवस्थायं	५।७
अनुपनतमनोरथस्य	३।२२	उष्णालुः शिशिरे	२।२३
अनेन कल्याणि	३।१३	उरुद्धवा नरसखस्य	१।३
अनेन निर्भिन्नतनुः	५।६	एताः सुतनु मुखं ते	१।१०
अपराधी नामाहं	२।११	एषा मनो मे प्रसभं	१।१८
अपि दृष्टवानसि	४।३३	कार्यान्तरितोत्कण्ठं	३।४
अपि वनान्तरमल्प०	४।२६	किं सुन्दरि प्रसदितासि	५।१५
अमरमुनिरिवात्रिः	५।२१	कूपिता न तु कोपकारणं	४।१२
अयं च गगनात्कोऽपि	१।१३	कुसुमदायनं न प्रत्यग्रं	३।१०
अयं तस्या रथक्षोभात्	३।११	कृष्णशारच्छविर्यौ	४।३१
अयमचिरोद्गतपल्लव०	४।२३	गतं मयं भीरु सुरारि०	१।५
अयमेकपदे तथा	४।३	गूढा नूपुरशब्दमात्र०	३।१५
अवधूतप्रणिपाताः	३।५	गोरोचनानिकष०	५।१९
असौ मुखालम्बित०	५।२	णं मे लुलिअपारिजा०	२।१३
अस्यान्तिकमायान्ती	३।३२	तन्वी मेघजलार्द्रपल्लव०	४।३८
अस्माः सर्गविधौ	१।८	तया वियुक्तस्य विलग्न०	४।३७
आत्मनो वधमाहर्ता	५।१	तरङ्गभ्रूभङ्गात्क्षुभित०	४।२८
आ दर्शनात्प्रविष्टा	२।२	तव पितरि पुरस्तात्	५।२२
आभरणस्याभरणं	२।३	तिष्ठेत्कोपवशात्प्रभाव०	४।२
आमाति मणिविशेषो	५।४	तुल्यानुरागपिशुनं	२।१४
आनुषो यौवराज्यश्रीः	५।२३	त्वत्कार्यं वासवः	५।२०
आरक्तराजिभिरियं	४।५	त्वद्वियोगोद्भवे चण्डि	४।४०
आलोकयति पयोदान्	४।८	त्वयि निवद्धरतेः प्रिय०	४।२९
आ लोकान्तात्प्रतिहत०	२।१	त्वां कामिनो मदनदूतिम्	४।११
आविर्भूते शशिनि तमसा	१।७	दातुं वा प्रभवसि	३।१४

देव्या दत्त इति यदि	२।१७	मेघश्यामा दिशो दृष्ट्वा	४।१४
न तथा नन्दयसि मां	२।१५	यः सुतवान्मदङ्के	५।१३
नद्या इव प्रवाहौ	३।८	यदयं रथसंक्षोभाद्	१।११
ननु वाज्रिण एव	१।१५	यदि हंस गता न ते	४।१६
नवजलधरः संनद्धोऽयं	४।१	यदि हार्दमिदं श्रुत्वा	५।१०
न सुलभा सकलेन्दु०	२।९	यदृच्छया त्वं सकृद०	१।९
न हि सुलभवियोगा	५।१७	यदेवोपनतं दुःखा०	३।२१
मितान्तकठिनां रुजं	२।११	यावत्पुनरियं सुभ्रूः	१।१३
निषिञ्चन्माधवीमेतां	२।४	रक्तकदम्बः सोऽयं	४।३०
नीलकण्ठ ममोत्कण्ठा	४।९	रतिखेदसुप्तमपि मां	४।४१
पद्भ्यां स्पृशेद्द्रुसमुतीं	४।६	रत्नामिति न मम तस्मिन्	५।५
परस्पराविरोधिन्योः	५।२४	रथाङ्गनामन् विद्युतो	४।१८
परिजनवनिताकरा०	३।३	रविमावसते सतां	३।७
पर्युत्सुकां कथयसि	२।१६	वचोभिराशाजननैः	३।९
पश्चात्सरःप्रतिगमिष्यसि	४।१५	वासार्थं हर संभृतं	२।२०
पादास्त एव शशिनः	३।२०	विद्युल्लेखाकनकरुचिरं	४।४
पुरा नारायणेनेयं	१।१४	विविक्षुर्थदहं तूर्णं	२।५
प्रणयिषु वा दाक्षिण्यात्	१।२	वेदान्तेषु यमाहुरेक०	१।१
प्रमापल्लवितेनासौ	५।३	शमयति गजानन्यान्	५।१८
प्रमालेपी नायं	४।३४	संगमनीय इति मणिः	४।३६
प्रियमाचरितं लते	१।१६	समर्थये यत्प्रथमं	४।३९
प्रियवचनशतोऽपि	२।२२	सरसि नालिनीपत्रेणापि	४।२०
बाष्पायते निपतितता	५।९	सर्वः कल्ये वयसि यतते	३।१
मदकल युवातिशशि०	४।२४	सर्वक्षितिभृतां नाथ	४।१७
मधुकर मदिराक्ष्याः	४।२२	सर्वाङ्गीणः स्पर्शः सुतस्य	५।११
मन्दारपुष्पैराधिवासि०	४।३५	सामन्तमौलिमणिरञ्जित०	३।१९
मम कुसुमितास्वपि	२।८	सामिअ संभाविआ	२।१२
मया नाम जितं यस्य	२।१७	सितांशुका मङ्गलमात्र०	३।१२
महदपि परदुःखं	४।१३	सूर्याचन्द्रमसौ यस्य	४।१९
मामाहुः पृथिवीभृताम्	४।२५	स्फुरता विच्छुरितमिदं	४।४२
मुञ्चति न तावदस्या	१।६	हंस प्रयच्छ मे कान्तां	४।१७
मुनिमा भरतेन यः	२।१८	हृतोष्ठरागैर्नयनोद०	४।७
मृदुपत्रनाविभिन्नो	४।१०	हृदयमिषुभिः काम०	२।१०

VIKRAMORVAŚĪYAM.

NOTES.

Act I

PROLOGUE

The play is presented with an introductory prologue. The customary invocations to God over, the scene opens with the Sūtradhāra on the stage. He summons his assistant and informs him his intention to stage the 'Vikramorvaśīyam', a new play from Kālidāsa's own pen. He bids him to instruct the band of actors to be mindful of their respective parts. Addressing the audience, he appeals to their courtesy, their high regard for the excellent plot, and their fondness for Kālidāsa, and solicits patient hearing. Just then are heard cries for help from behind the Scenes. The Sūtradhāra ascertains that the cries are raised by heavenly nymphs, invoking succour against a demon who has swooped upon them and carried off their friend Urvaśī. Thus introducing the Main Scene, the Sūtradhāra makes his exit.

It is the time-honoured practice of the Hindu dramatists to begin any new play with an invocation to God. It is called the Nāndī. Viśvanātha defines it as: आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते । देवादिजनृपादीनां तस्मान्नान्दीति कथ्यते॥ S. D. VI 24. The Nāndī is only the concluding part of an elaborate religious preliminary, called the पूर्वरङ्ग. 'यन्नाट्यवस्तुनः पूर्व रङ्गविघ्नोपशान्तये । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥', S. D. VI 22. In course of time, other formalities were left entirely to the discretion of a dramatic company, while the Nāndī was conscientiously retained in the play, as there prevailed a strong belief that in the absence of an invocation to the author's favourite deity, the work remains incomplete through some mishap to the author. यद्यप्यङ्गानि भूयांसि पूर्वरङ्गस्य नाटके । तथाप्यवश्यं कर्तव्या नान्दी विघ्नप्रशान्तये॥ N. S.

All the plays of Kālidāsa open with an invocation to God Śiva, the favourite deity of the poet. cf. सन्भार्गालोकनाय व्यपनयतु स

नस्तामसीं वृत्तिमीशः । Mālv. I. 1. प्रत्यक्षाभिः । प्रपन्नस्तनुभिरेवतु वस्ताभिरष्टाभिरीशः । Śāk. I. 1. But, it is misleading to conclude from this, that Kālidāsa was a Śaivite, a bigoted devotee of Śiva. He was the loveliest flower of the Catholic Hinduism. He did homage to other deities with equal zeal. He has elsewhere eloquently praised God Viṣṇu and God Brahmā. cf. Ragh. X 16 f. Kumār. II; VII 44.

I. 1 यं रोदसी व्याप्य स्थितं वेदान्तेषु एकपुरुषं आहुः । यस्मिन् ईश्वरः इति अनन्यविषयः शब्दः यथार्थाक्षरः । यः च नियमितप्राणादिभिः मुमुक्षुभिः अन्तः सृज्यते । स स्थिरभक्तियोग-सुलभः स्थानुः वः निःश्रेयसाय अस्तु । (शार्दूलविक्रीडितम्)

वेदान्तेषु—In the Upaniṣads. अन्त means conclusion, both in the formal and the material sense. The वेद or श्रुति i. e. the Vedic literature — संहिता, ब्राह्मण, आरण्यक, उपनिषद् — concludes with the Upaniṣads. Chronologically, too, the Vedic period ends with the Upaniṣads. Doctrinally, they represent the glorious culmination of the Vedic thought—the ब्रह्मविद्या. The system of Indian Philosophy—उत्तरमीमांसा—propounded by बादरायण and developed by the great शंकराचार्य, has come to be known as the वेदान्त, since it is the greatest exponent of the ब्रह्मविद्या. cf. ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः ।

आहुः The implied subject of the verb is 'the Upaniṣadic seers.'

एकपुरुषम्—The Supreme Spirit, the one without a second (एकमेवाद्वितीयम्). The Upaniṣadic Brahman is the one all-pervasive principle of which the creator and the creation are partial manifestations. Throughout the verse Lord Śiva is identified with the ब्रह्मन्. The Nirukta derives the word पुरुष as पुरुषः पुरिषादः पुरिशयः पूरयतेवा । One who resides in the body or by whom the universe is filled. cf. पुरुषान्न परं किञ्चित् सा काष्ठा सा परा गतिः । Kath. 'पुरुषो वै रुद्रः ।' 'तेनेदं पूर्णं पुरुषेण सर्वम् ।' Tait.

व्याप्यं स्थितं रोदसी—Who remains over after having pervaded the Heaven and the Earth. The पुरुष is undefined by any limits. He transcends the universe. स भूमिं विश्वतो वृत्वाऽस्त्यतिष्ठद्वाङ्गुलम् । RV. X 90. It may also mean 'who stands pervading the heaven and the earth.' Who immanates the universe. This interpretation equates God with the universe. यो रुद्रो विश्वा भुवना विवेश । RV. तत्सृष्ट्वा तदेवानुप्राविशत् । We prefer the first sense, since the Upaniṣadic Absolute is pre-eminently transcendental. The word रोदसी denotes primarily the region of the roaring winds (from √ रुद् to roar.) and secondarily the two worlds defining that space. cf. बावाभूमी च रोदसी ।

ईश्वर—The Lord; the Supreme Ruler. The name is applied to God Śiva, signifying his universal sway. पतञ्जलि defines केशकर्म-विपाकाशयैरपरानृष्टः पुरुषविशेष ईश्वरः । (योगसू.)

अनन्यविषयः—अविद्यमानः अन्यः विषयः यस्य सः । Having no other subject. Not applicable to anybody else. Exclusively applicable to him alone. Specific. ईश्वर as a proper noun denotes God Śiva alone, and generally then, any higher god; for Śiva is the lord of the eight siddhis or yogic powers. अणिमा महिमा चैव गरिमा लघिमा तथा । प्राप्तिः प्राक्-न्यमीशित्वं वशित्वं चाष्टासिद्धयः ॥ cf. द्वितीयगामी न हि शब्द एषः । Ragh. III 49.

यथार्थाक्षरः—अर्थ अनतिक्रम्य वर्तन्ते तानि यथार्थानि अक्षराणि यस्य सः । The letters of which are true to their meaning. True to a syllable. Fully significant. Śiva being the lord of the universe and master of the yogic powers is significantly called ईश्वर. मुमुक्षुभिः Desiderative from √मुच्. By those desirous of liberation from the mundane existence. According to the Hindu Philosophy, liberation or Mokṣa is the true goal of human life.

नियमितप्राणादिभिः—नियमिताः प्राणादयः यैः येषु वा तैः । (i) By whom are controlled their प्राण and other vital airs, qualifying मुमुक्षुभिः । (ii) By such means as the restraint of प्राण and the like. i. e. ध्यान, धारणा, समाधि etc. The control of vital airs gives power over nervous system whereby absolute concentration is facilitated. The vital airs are named after their functions and locations in the body. हृदि प्राणो गुदेऽपानः समानो नासिमण्डले । उदानः कण्ठदेशे स्थाद् व्यानः सर्वशरीरगः ॥

अन्तः—(i) In the innermost recesses of heart. In the हार्दिकाश where जीवात्मन् is located. 'स वा एष आत्मा हृदि' ; ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति । BG. XVIII 61. (ii) Inwardly.

Compare with the whole line—ततोऽस्मि ते पदं देव प्राणबुद्धीन्द्रियात्मभिः । यच्चिन्त्यते कर्मपाशात् हृदि नित्यं मुमुक्षुभिः ॥ A. Ram. I 2.14.

स्थिरभक्तियोगसुलभः—Who is easily attainable by the path of steady or confirmed devotion. The word is otherwise explained as 'who is easily attainable by means of steady devotion (भक्ति) and deep meditation.' The first explanation is better since Lord Kṛṣṇa has declared that the Lord is easily obtained by unflinching devotion, that this way is easier than the way of deep meditation upon the Unmanifest. Read : केशोऽपि कतरस्तेषामव्यक्तासक्त-चेतसान् । अव्यक्ता हि गतिर्दुःखं देहवाङ्मिरवाप्यते ॥ BG. XII. 5; भक्त्या त्वनन्यया

शक्य अहं एवंविधोऽर्जुन । शान्तं द्रष्टुं च तत्त्वेन प्रवेष्टुं च परंतप ॥ BG. XI. 54. भक्ति is the highest affection for the Lord—सा परानुरक्तिरीश्वरे । योग is the control of mental vision— 'योगश्चित्तवृत्तिनिरोधः ।'

The poet mentions in the three lines the three approaches to God—ज्ञान, योग and भक्ति and gives the palm of superiority to the path of devotion (भक्तियोग.)

स्थानुः—Stationary; The Eternal; Lord Śiva. The Bhāg. P. gives the following history of the name—ततःप्रभृति विश्वात्मा न प्रसृते शुभाः प्रजाः । स्थानुवान्निश्चलो यस्मात् स्थितः स्थानुरतः स्मृतः ॥ At the strong protest from Brahmadeva, Lord Śiva desisted from creation and stood emotionless as a dead post; hence he is called स्थानु.

निःश्रेयस— That to which nothing is superior; the final beatitude; Eternal bliss; liberation from the cycle of births and deaths. According to the Hindu Philosophy, the heavenly joys are not the goal of human life; for even they are but finite and perishable. When his merit is exhausted in heaven, the individual is subjected to the rough and tumble of mundane existence once again. ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति । BG. IX 21. The eternal bliss comes only in the union with God, whence no traveler returneth. मामुपेत्य तु कौन्तेय पुनर्जन्म न विद्यते । BG. VIII 16.

नान्यन्ते— The above stanza is technically known as the Nāndī, which contains either a benediction or an invocation or a prayer to God, Brahmins or king. It is explained as नन्दन्ति देवताः समाज्जा वा अस्यामिति । that delights the gods by prayers; that delights the audience, since it is the beginning of the play. A नान्दी should consist of eight or twelve padas. नान्दी पदैर्द्वादशाभिरष्टाभिर्वाप्यलङ्क्यताम् । N. S. The meaning of the word Pada here is not clear. The word generally means a word or a grammatical form. Thus the dictum means that the Nāndī is not to exceed eight or twelve words. Then the rule is inapplicable to Nāndīs in most of the Sanskrit dramas. So the word is interpreted to mean 'a foot of a verse.' Still our Nāndī falls short of the description. Hence it is suggested that a Pada means the part of a verse defined by caesura.

According to Bharata the Nāndī should suggest the brief outline of the main plot or some essential features of the play. आशीर्षमस्क्रियारूपः श्लोकः काव्यार्थसूचकः । नान्दीति कथ्यते । (मातृमुत्त). Accordingly the commentators exercise consummate ingenuity in their attempt

to find out some references to the principal incidents of the plot in this verse also. Thus the Supreme Ruler (ईश्वर), who is described in the Vedāntas, suggests the hero of the present play, viz. King Purūravas, whose story is described in the Vedic literature. He is एकपुरुष the most powerful man, since his aid is solicited even by the Lord of the gods. He pervades the heaven and the earth with his fame. It also suggests his power to move anywhere on the earth and to fly in the mid-region. All subjects think of him as the righteous ruler. The word सुमुञ्च suggests the heavenly nymphs desirous of their friends' liberation from a demon; and the fact of that liberation by the hero. The word स्थिरभक्तियोगसुलभ suggests the union with the heroine by unflagging devotion to her by the hero.

विश्वनाथ denies to this stanza the title of Nāndī on the score of non-conformity to the definition—एवमादिषु नान्दीलक्षणायोगात्। S.D. VI.

Since the Nāndī contains a benediction, it should be recited on the stage by the Sūtradhāra who is generally a Brahmin. सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः। N. S. No stage-direction precedes the Nāndī, since a work should not begin with any profane words.

१ सूत्रधारः— नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्संवीजकम्। रङ्गदेवतपूजाकृतं सूत्रधार-उदीरितः॥ N. S. The stage-manager who conducts the whole show. It is his business to introduce the performance of the play to the audience and supervise over its general conduct. Hence he holds, as if, the threads of the play. The word harkens back to those old days when the street singers exhibited puppet shows in which wooden and paper dolls were made to dance by working strings from behind the curtain to the accompaniment of background music. This explains, perhaps, the origin and development of Indian Drama.

नेपथ्य— नेपथ्यं स्याज्जवनिका वेषपरिग्रहस्थलम्। It means either the stage, the greenroom, the curtain or an actor's costume. Generally it means the tiring room where the actors dress and decorate themselves. By the way, it should be noted that on the Indian stage the curtain separates the stage proper from the attiring room, unlike the Greek stage where the curtain shuts the stage from the audience.

मारिष— A society term employed by the सूत्रधार in addressing his subordinate attendant on the stage known as the पारिपाश्विक. सूत्रधारो मारिषेति पारिपाश्विकमादिशेत्।

२ पारिपाश्विक— The assistant stage-manager. He is to stay by the side of the सूत्रधार, and help him in introducing the play to the audience.

भाव — An honorific term of address meaning Sir. मान्यो भावः समुद्दिष्टः किञ्चिद्गूढं मारिषः । The पारिपाश्विक should address the सूत्रधार with this term.

३ परिषद्—The assembly of learned persons; the audience. Plays were usually staged before the royal court or at a religious fair.

प्रयोगवन्धः— Theatrical composition, play.

पूर्वेषां कवीनाम्— of former poets. In the मालविका, Kālidāsa respectfully refers to his predecessors in the field viz. भास, कविपुत्र, सौमिल्लक. In the prologue of that play he beseeches the audience to judge his play on its own merits. It should not be passed over in condemnation simply because it comes from a living writer. Being diffident of the reception that would be accorded to his play by a fastidious audience accustomed to witness plays of the master dramatists of the past, he flatters the audience by referring respectfully to their old favourites. In the present drama the flattering reference is dispensed with and only a general courtesy is retained. This indicates that the poet was well received on the stage but had not as yet won undisputed popularity. In the third and last play, the शाकुन्तलम् he throws away all formality. All flattery drops down. That play is introduced curtly and directly in the poet's own name, a sign of his decisive popularity on the stage. A new play from Kālidāsa's pen had by then become a great public attraction. Thus the manner of introduction bespeaks of their chronological order.

cf. प्रथितयशसां भासकविपुत्रसौमिल्लकादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियामिमां द्रष्टुं कथं परिषदो बहुमानः । Malv. I. अथ खलु कालिदासप्रार्थितवस्तुनाभिज्ञान-शाकुन्तलनामधेयेन नवेन नाटकेनोपिस्थातव्यमस्माभिः । Śāk. I.

विक्रमोर्वशीयम्— (i) विक्रमः च उर्वशी च तावधिकृत्य कृतं नाटकम् । A play having for its theme 'Vikrama and Urvaśī'. Now according to the Paṇinian rule the termination ईय is suffixed to Dvandwa compounds only. The above explanation presupposes that विक्रमोर्वशी is a Dvandwa compound, that is, विक्रम is the name of the hero. The drama is named jointly after the hero and the heroine. But nowhere we are told in the drama that the hero पुरुरवस् was also

named as विक्रम. The commentator काट्यवेम gets over the difficulty by referring to a tradition which says that the word विक्रम designates the same king Purūravas. cf. विक्रमशब्दः पुरुरवसः संज्ञा इति सम्प्रदाय-विदः। Others explain (ii) विक्रमेण प्राप्ता उर्वशी तामधिकृत्य कृतं नाटकम्। The title of a drama should be suggestive of the plot—नाम कार्ये नाटकस्य गमितार्थप्रकाशकम्। S. D. VI 142. The above explanation refers to the valorous rescue of Urvāśī from the hands of demon Kēśin, which results in the love and final union of Uvarśī and her saviour Purūravas. The grammatical difficulty is met by जयादित्य who extends the application of ईय termination to Tatpuruṣa compounds as well.

Whatever be the explanation, it is beyond doubt that the poet has purposely introduced the word विक्रम in the title of this play. A universal tradition hails Kālidāsa as a protégé of Vikramāditya the Great. The poet has subtly flattered his great patron in the play itself. Of all the terms for prowess viz. शौर्य, वीर्य, पराक्रम, तेजस्, विक्रम, the poet employs preferentially the word विक्रम in a number of sentences. cf. 'विक्रममहिम्ना वर्धते भवान्!', 'अनुत्सेकः खलु विक्रमालङ्कारः।'

अपूर्वम्—That which has no precedent; unique in excellence; brand-new.

नाटकम्—It is a variety of रूपक (dramatic composition). मातृगुप्त defines it thus :

प्रख्यातवस्तुविषयं धीरोदात्तादिनायकम्। राजर्षिवंशचरितं तथा दिव्याश्रयान्वितम्।
शृङ्गारवीरान्यतरप्रधानरससंश्रयम्। अङ्गप्रवेशकैराढ्यं रसभावसमुज्ज्वलम्। इतिवृत्तं कथोद्धृतं
किञ्चिदुत्पाद्य वस्तु च। नाट्यं नाम तज्ज्ञेयं रूपकं नाट्यवेदिभिः॥ A नाटक derives its plot from some historical or wellknown traditional source. It depicts the life-history of a king or a great man. The human and superhuman elements are interwoven together into a fine harmony. It principally evokes the sentiment of Heroism or Love, though others come in by way of subservience to the main sentiment. It is embellished by various dramatic beauties. Characters speaking different dialects figure in it. It is divided into acts whose number varies from five to ten. The hero generally is a royal person, and is of the धीरोदात्त type, i. e. dignified, noble and brave in action. A नाटक should invariably end with a happy conclusion though tragic scenes may appear on the stage. The typical Greek tragedy is absent in the Indian Theatre. The

Indian mind did not accept the Greek theory of a blind fate or nemesis, a motif which is invaluable to Greek tragedy.

Raṅganātha reads चोटकं for नाटकं in the text. A चोटक is defined as : सप्ताष्टनवपञ्चाङ्गं दिव्यमानुषसंश्रयम् । चोटकं नाम तत्प्राहुः प्रत्यङ्गः सविदूषकम् ॥ S.D. VI. 273. It is a variety of the उपरूपक, consisting of five, seven, eight or nine acts. The comic character of the Vidūṣaka figures in each act. In other particulars it resembles a नाटक. In our play the Vidūṣaka is not introduced in the first act and is absent in the fourth one. Hence one of the main conditions is not fulfilled by the play, and hence it cannot be described as a चोटक.

पात्रवर्गः— Band of actors; the suite of a dramatic company.

पाठ— What is to be recited, i. e. the part assigned to each actor.

अवहितैर्भवितव्यम्—This instruction gains a dramatic significance since in the main scene we are told that the heroine Urvaśī; playing the part of लक्ष्मी in the drama लक्ष्मीस्वयंवर staged before the celestial audience in Heaven, blundered through inattention. This resulted in her fall from heaven at the curse of sage Bharata, the director of the drama.

५ आर्यमिश्रान्—The honourable gentlemen who have gathered to witness the performance. मिश्र is an honorific suffix, and the word should be used in plural. (पूज्ये मिश्रपदं नित्यं बहुवचनान्तम् ।)

I 2. प्रणयिषु दाक्षिण्यात् अथवा सद्गुणपुरुषबहुमानात् अवहितैः मनोमिः इमां कालिदासस्य क्रियां शृणुत । (आर्या)

Herein the Sūtradhāra makes an appeal to the audience to witness the performance with attentive minds on the grounds of the courteous regard for the supplicants i.e. the actors, their high esteem for the excellent plot and its equally noble hero. A third reason is insinuated in the fact that the play comes from the pen of Kālidāsa, who has by then gained popularity with them. प्रणयिषु— प्रणय' विद्यते येषां तेषु । Towards those who approach them with humble request (प्रणय) ' स्वाध्यायां पश्यत इति ग्राह्यमानेषु अस्मासु । (काट्यवेम). The Sūtradhāra thus wants to enlist the sympathy of the learned audience before he begins the performance. His success is ensured. cf. स्वार्थास्ततां गुरुतरा प्रणयिक्रियैव । Vik. IV. 15.

दाक्षिण्य— Courteous behaviour, politeness, regard.

वदस्तु०— (i) शोभनं वस्तु तस्य पुरुषः। (ii) शोभनः वस्तुपुरुषः। (iii) वस्तु च पुरुषश्च शोभनयोः तयोः बहुमानात्। The audience should be attentive since they hold in high esteem (i) the hero of the excellent plot. (ii) the noble hero of the plot. (iii) the noble hero, King Purūravas, of this excellent plot (वस्तु).

क्रिया— Dramatic composition; literary work.

Kāṭayavema points out that the Sūtradhāra impresses upon the audience the unique combination of the three excellences, viz. the actors, the plot and the poet.

परित्रायताम्— Protect; help.

सुरपक्षपाती— One who is a partisan or friend of the gods. This suggests that the persons crying for succour are denizens of Heaven, and further that the help is sought against an enemy of the gods.

वा— This has the sense of च—And. The nymphs are attacked in the mid-air. So he alone can run to their rescue who can fly in the air. The prospective saviour must fulfil two conditions— 'सुरपक्षपात and अम्बरतले गतिः'. Demons who are hostile to the gods will not help them, the servants of God Indra. Mortals who are friendly to the gods, are incapable of flying into the air. King Purūravas excellently fulfils both these conditions. He is the reputed friend and ally of Lord Indra, and he is just now returning from heaven.

अम्बरतल— The space of the sky; the mid-region the aerial regions.

अये— A particle expressive of sudden surprise or wonder.

विज्ञापनानन्तरमेव— Immediately after the request made in I 2.

कुररी— The female osprey. It is a large bird preying upon fish and generally found alongside watery places. The female is very timid and tender. She gives out shrill, plaintive notes. (cf. Marāṭhi टिटवी) cf. चक्रन्द विशा कुररीव भूयः। Ragh. XIV 64; नादस्तावद् विकलकुररीकूजितस्निग्धतारः। M. M. V 20.

After this Rāṅganātha reads the following verse :

मत्तानां कुसुमरसेन षट्पदानां शब्दोऽयं परभृतनाद एष धीरः ।

आकाशे सुरगणसेविते समन्तात् किन्नर्यः कलमधुराक्षरं प्रगीताः ॥

Translate: 'Can it be the humming of bees exhilarated by (having had their fill of) the flower-juice; can it be the soft and sonorous tunes of a nightingale; or, are the 'Kinnarī' females singing with sweet, indistinct accents in the sky resorted to by the celestial beings on all sides?'

The verse is a misfit, since there is no propriety in comparing the plaintive cries which the Sūtradhāra heard to the joyous and melodious notes of a nightingale or a fairy or the mad humming of a bee. The Sūtradhāra has definitely noted the plaintive tone of the cries and there remained doubt only as to their origin. So, we have omitted the verse.

I 3. नरसखस्य मुनेः ऊरुद्रवा सुरास्त्री कैलासनाथं उपसृत्य निवर्तमाना विदुषशरामिः
अधर्मार्गे बन्दीकृता । अतः अयं अप्सरसां गणः शरणं क्रन्दति । (वसन्ततिलका)

The Sūtradhāra determines the source of the cries he has heard. Urvaśī, the heavenly nymph, accompanied by her friends, was returning from Kubera's palace. On the way the demon Keśin swooped upon her and carried her off. Hence her friends cry for a saviour.

नरसखः— नरस्य सखा । सखिन् at the end of a Tatp. comp. changes to सख, according to the rule 'राजाहःसखिभ्यष्टच्'. Pāṇ V. 4. 95. The companion of Nara; Nārāyaṇa. The two are wellknown sages of yore. They form an inseparable pair of friends and ascetics who are perpetually practising penances in the hermitage at Badarikāśrama. The Purāṇas speak of them as incarnations of Lord Viṣṇu. The Mbh. identifies them with Arjuna and Kṛiṣṇa, or the individual soul and the Supreme Self respectively.

मुनेः ऊरुद्रवा— Born of the ascetic's thigh. This alludes to the story of the birth of Urvaśī. The Vāmana Purāṇa tells us that once Indra was alarmed at the severe austerities practised by नारायण, and sent, as usual, the troop of the heavenly nymphs to entice the sage. The nymphs attempted to seduce the sage by their ravishing beauty and amorous gestures. The sage Nārāyaṇa saw through their game, and produced an ideal beauty from his thigh, before whose dazzling charms the nymphs faded away and retired. He, thereafter, presented this thigh-born (उर्वशी) to Lord Indra. cf. नारायणोर्हं निर्भिद्य सम्भूता वरवर्णिनी । ऐलस्य दयिता देवी योषिद्रत्नं किमुर्वशी ॥ हरिवंश. 8812. Another version traces her birth from a flower placed on his thigh by the sage नारायण. The story

is referred to once again by the poet in this act; see below. The word नारायण is indiscriminately used by the poet throughout to refer to either the sage or Lord Viṣṇu, as it served his purpose best.

सुरली-सुराङ्गना—A celestial damsel; a nymph; and not 'a wife of god'.

कैलासनाथ—The Lord of the Kailāsa. King Kubera who rules over the Kailāsa mountain.

बन्दीकृता—A च्चि formation—Has been captured; taken a prisoner.

अर्धमार्गे—अर्ध मार्गस्य—Midway; halfway.

विशुषशत्रुभिः—By the enemies of the gods; by the demons. cf. त्रिदश विवृधाः सुराः । (अमर०)

अप्सरसां गणः—The bevy of the heavenly nymphs. The word अप्सरस् alludes to their birth from the ocean—क्षीरसागर—at the time of its great churning by the joint expedition of the gods and demons. cf. अप्सु निर्मथनादेव रसात्तस्माद् वरास्त्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥ Rām. II. The Mbh. makes them daughters of the sage कश्यप and प्रधा. इमे त्वप्सरसां वंशे विदिते पुण्यलक्षणम् । प्रधासुत महाभागा देव देवपितः पुरा ॥ They are the sportive fairies, fond of bathing in fresh waters. They are in the service of Lord Indra who employs them to seduce sages whenever the latters' austere penances threaten his own throne in Heaven. cf. या तपोविशेषपरिशङ्कितस्य युक्तमारं प्रहरणं महेन्द्रस्य । Vik. I.

शरणं कन्दति—Cries for a saviour; cries for succour.

प्रस्तावना—The Introductory Scene; prologue; prelude. Every Sanskrit drama should be properly introduced on the stage with a प्रस्तावना, which corresponds to the prologue of the Western drama. The प्रस्तावना begins immediately after the recital of the Nāndi. It is thus defined:—नटी विदूषको वापि पारिपाथिक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ चित्रैर्वाक्चैः स्वकार्योत्थैः प्रस्तुताक्षेपिर्भिर्मयः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ S. D. VI 31-32. In the प्रस्तावना, the Sūtradhāra holds conversation with his wife नटी, the clown विदूषक, or his assistant पारिपाथिक, in the course of which he introduces the poet, the play intended to be staged, and rounds it off by introducing the main scene by some dramatic device. The प्रस्तावना is of five types—उद्घात्यकः कथोद्धातः प्रयोगातिशयस्तथा । प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥ S. D. VI 33. Our prologue belongs to the प्रयोगातिशय type which is defined as : एषोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्रप्रवेशो

यत्रैष प्रयोगातिशयो मतः ॥ D. R. III 11. In this variety the entry of the characters from the main scene is suggested by the Sūtradhāra in some such words as एषः, अयम्—'Here comes...' etc. Here the Sūtradhāra introduces the nymphs with the words 'क्रन्दत्यतः शरण-मप्सरसां गणोऽयम्।' and withdraws himself from the stage; and the nymphs make their entry on the stage with cries for succour. This device has a very great dramatic effect. It hushes up the crowd in the audience, suddenly arrests their attention and throws them on a high pitch of fright and wonder.

THE MAIN SCENE.

The Sanskrit Drama never subdivides an act into scenes like the Western Drama. We may, however, divide the first act into six distinct scenes according to the place of incidents.

Scene I. In the mid-regions.

Enter celestial damsels crying for a saviour against the demon Keśin of Hiranyapūra who has violently carried off their friend Urvaśī along with her companion Citralekhā, as they all were returning from the palace of Kubera. King Purūravas returning the same way to the earth after having worshipped the divine Sun, happens to hear their piteous cries and approaches them. He learns from them of the outrage by the demon. He comforts them and immediately runs in pursuit of the miscreant. The nymphs repair to the Hemakūṭa to await his return.

Scene II. The peak of the Hemakūṭa.

On their arrival to the appointed place, Rambhā doubts the king's success in his undertaking, but she is consoled by Menakā. They see at a distance the returning chariot of the king.

Scene III. In the Mid-air.

The king has won back Urvaśī and Citralekhā. The three are returning in his chariot. Urvaśī is frightened out of consciousness. The other two try to comfort her. The king is fascinated by her charms. On recovering consciousness, she learns that her saviour is a royal sage of Indra-like prowess viz. King Purūravas. She is charmed by his person. Both exchange loving glances.

Scene IV. The same mountain peak.

The nymphs are delighted at the safe and victorious return of the king along with their friends Urvaśī and Citralekhā. They move to greet them.

Scene V. Rocky ground at some distance from the peak.

The royal chariot lands on the rocky peak. The chariot moves on uneven ground, as a result the wheels jostle and the King and Urvaśī rub shoulders against each other. The mischievous Citralekhā refuses to comply with Urvaśī's request.

Scene VI. The rendezvous.

The king and the nymphs mutually exchange joyous greetings and pious wishes. In the meantime Citraratha, the king of the Gandharvas, arrives on the scene. Nārada has informed Indra of the recent outrage by the demons. Indra has commissioned Citraratha to rescue Urvaśī from the demon Keśin. On his way in pursuit of the demon, Citrarath has heard songs of victory sung to king Purūravas and immediately hastened to the Hemakūṭa. He compliments the king and invites him to pay a visit to Indra. The king pleads his inability and suggests him to escort the nymphs to heaven. The nymphs and Citraratha fly up; Urvaśī, on a ruse, stays back and darts a parting glance at the king. Finally she leaves the place; and the poor king feels deserted and makes a sorrowful exit.

The woeful entry of the nymphs immediately enlists the sympathy of the audience, who become interested in their safety and the recovery of their friends. The necessary dramatic suspense is thus created at the very beginning of the play.

८ अपटीक्षपणे— With a toss of the curtain. It is a convention of the Sanskrit stage that there should be neither an entry nor an exit of any character without its being previously suggested by the characters already present on the stage. cf. नास्त्यितस्य पात्रस्य प्रवेशो निर्गमो भवेत्। N. S. When a character enters the stage in a mood of excitement, such a suggestion is dispensed with; but the character enters not by the sidewings, but from behind the curtain with a toss of it.

According to the Sanskrit Dramaturgy only the उत्तम and मध्यम characters do speak Sanskrit, while the rest speak various Prakrit

dialects befitting their province and profession. Women are regarded as नीच characters. स्त्रीणां च प्रकृती तथा । नीचं मते सल्लिङ्गे च प्राकृतं पाठमिच्छते ॥ N. S. XVIII. स्त्रीणां च प्राकृतं प्रायः शौरसेन्यधमेयु च । D. R. II 65.

९ सूर्योपस्थान— उपस्थान means attendance, service or prayer. In his daily सन्ध्योपासना, a Brahmin mentally performs the सूर्योपस्थान by reciting certain Vedic mantras. But here 'personal service to the divine Sun' is meant. The Matsya P. version of the story speaks of King Purūravas's regular attendance upon Lord Indra. The king appears to be an occasional visitor to heaven.

उपेत्य—Having approached; having come. The king's words of assurance are fully significant. They are intended to inspire the frightened nymphs with hope and confidence. The word सूर्योपस्थान suggests that he is friendly to the gods; the word प्रतिनिवृत्त suggests that he has an access into the aerial regions; while his name, wellknown even to the denizens of heaven, is guarantee enough of his power to afford them protection from any danger whatsoever.

१० असुरावल्लेपात्—From the insolence of the demons; from the violence or outrage of the demons. The words असुर, अदिति, असित & विषवा are instances in Sanskrit where the original negative term has given rise to a positive one. In the earlier part of the Rigveda the word असुर means wise; great; full of (र) spiritual life (असु) cf. स्वस्ति पूषा असुरो दधातु नः । RV. V. 51. 'May the wise Pūṣan bestow blessings upon us.' The great Persian god is called Ahura Mazda (the great Mazda). This correspondence belongs to a period when the Indians and the Iranians were living as one nation in a common home-land. When they quarrelled and separated, the Persian Ahura became a demon to the Aryans, and the Vedic Deva (god) became a demon (Daeva) in the Avesta. In later period, a new word was coined, since Asura denoted a demon, to denote Aryan gods. The syllable अ was supposed to be a privative prefix, and so the word सुर came to denote a god. The Rām. furnishes the Paurāṇic explanation. Those who shared in the heavenly beaverage (सुरा) were called the सुरs, while those who obtained no share of it, are the असुरs. cf. सुराप्रतिग्रहादेव सुरा इत्यामिचिथुताः । अप्रतिग्रहणात्तस्या दैतेयाश्चासुरा मताः ॥

१२ ततोविशेषः...यदेन्द्रस्य—The Classical Mythology makes the opsit on of Indra, dependent upon the performance of a certain

amount of austerities or a hundred Horse-sacrifices. Hence the incumbent of the post is always jealous of the rising greatness of any king or sage. Indra tries to frustrate a king's performance by robbing the sacrificial horse, or by seducing the sage by the celestial beauties. Kālidāsa has often referred to this trait in Indra's character. cf. 'जातशङ्कैर्द्वैमेनका नामाप्सरा प्रेषिता नियममङ्गकारिणी ।' 'अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ॥' Śāk I '—चरतः किल दुश्चरं तपस्तृणविन्दोः परिरुद्धितः पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ॥' Ragh. VIII 79.

Note that Urvaśī herself owes her birth to one of such occasions.

सुकुमारं प्रहरणम्—The delicate weapon. Whenever Indra is threatened with the loss of his position owing to severe austerities of a mortal, he meets the situation by employing Urvaśī of fascinating charms as the tendermost weapon to disturb him and allure him into sensuality and immorality. She seduces the sage irresistibly but unconsciously. The thunderbolt (वज्र), his usual weapon, though extremely hard and powerful, is useless against spiritual giants. cf. उभे ममास्त्रे कुलिशं भवान्श्च । वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोऽङ्गानि च साधकं च ॥ Kumāra. III 12.

प्रत्यादेशः—That which orders back; repudiates, obscures, puts to shame, eclipses. Lakṣmī, though proud of her beauty, cannot hold a candle to Urvaśī. cf. यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् । Śāk II.

Compare for a similar description of वसन्तसेना in the Mṛt. V 12.—अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललितम् ।

चिह्नलेखाद्वितीया—The words द्वितीय and तृतीय at the end of compounds have the sense of 'associate; second; companion; friend'.

वन्दीग्राहम्—A gerundial formation. 'In the manner of a captive'. The णसुल् is formed according to the rule: उपमाने कर्मणि च । (Pāṇ. III 4.45) वन्दीव गृहीता ।

समापत्ति—An accidental meeting; accidentally; all of a sudden.

अर्धपथे—Midway; half-way. Keśin had so well planned his ambush that the nymphs were attacked on the midway, where succour from either quarters—इन्द्रभवन or कुबेरभवन—was impossible to arrive in time, the nymphs being equally removed from them both.

हिरण्यपुर—The golden city of the demons built by मयासुर, high up in the sky, and one of the three cities burnt by Lord Śiva (त्रिपुरदहन).

१३ जाल्मः—Rogue; villain; rascal; scoundrel; miscreant. सः intensifies the contempt implied in the word जाल्मः.

१४ पूर्वोत्तरेण—By the North-east. Why this particular direction is chosen by the poet is not clear. We hazard to surmise that हिरण्यपुर was situated in that direction. The unusual masculine use of the word agrees with दिग्बलात् in the king's speech above.

१५ तेन हि—Since that the king has learned the exact direction taken by the demon. He is so confident of his prowess, as to think of Urvaśī's rescue as good as effected, once the right track of the demon is known. Hence he assures the nymphs to do away with sorrow.

विषादः—Sorrow; grief; despondency.

प्रत्यानयनाय—To recover, or bring back. The abstract verbal noun expresses the sense of the infinitive. (तुमर्थाच्च भाववचनात्। Pāṇ. II 315.)

१६ सदृशम्—Quite becoming; worthy; befitting.

सोमादेकान्तरस्य—Of one who is removed just by one degree (in descent) from Moon. King Purūravas was a frequent visitor to heaven. His celestial ancestry was wellknown to the nymphs. He was the son of Budha, the son of the Moon. (बुध इव शिशिरांशोर्बोधनस्यैव देवः। Vik. V 21.) The Moon being identified with Soma, the celestial beaverage of the Vedic gods, is described in the Classical Mythology as the great store of nectar. The waning of the moon in the dark fortnight is attributed to the fact that she nourishes the gods and the manes, even at the depletion of her body (सुधया तर्पयते सुरान् पितॄन्। Vik. III 7.). King Purūravas's solemn assurance that he will strive to recover Urvaśī back from the hands of the demon, even staking his own life, is worthy of his magnanimous grandfather, Moon. cf. At the request of a hermit, king Duṣyanta withdraws his arrow from the bow, at which the hermit says : सदृशमेतत्पुरुवंशप्रदीपस्य भवतः। Śāk. I.

१७ प्रतिपालयिष्यन्ति—Await; will wait for.

१८ हेमकूट—The golden-peaked mountain. It is located beyond the Himalayas. It is one of the seven वर्षपर्वतः that divide, according to the Classical Geography, the known world into nine continents (द्रोपः) । हिमवान् हेमकूटश्च निषधो मेरुरेव च। चैलः कर्णो च शृङ्गी च समैते वर्षपर्वताः ॥ On its peak are laid some scenes of this act. The

background, the golden peaks of the mountain dazzling in the rays of the morning Sun gives a scenic and romantic setting to the ideal love of a celestial damsel and a mortal hero. Note that it is on this same mountain the re-union of Duṣyanta, the mortal hero, and Śakuntalā, the semi-divine maiden, takes place in the Śākuntala. cf. एष खलु हेमकूटो नाम किपुरुषपर्वतस्तपसां सिद्धिक्षेत्रम् । (Śāk. VII).

१९ ऐशानी— The direction presided over by ईशान or Lord Śiva; the same as पूर्वोत्तरदिग्विभाग.

आनुगमनाय— That they should run swiftly.

२० आयुष्मन्— Lit. ' The long-lived one '. It is a society term of address used by respectable persons in reference to the nobly born. This implies that the profession of a charioteer was highly respectable in Ancient India. (Refer Hopkins, ' Epic India. ') आयुष्मन्निति वाच्यस्तु रथी सृतेन सर्वदा । (N. S. 19. 11).

२१ पूर्वप्रस्थितम्—Who has started earlier; who has a start over me.

वैनतेयम्—The son of विनता. Garuḍa or the eagle. The mind and the wind are the conventional standards of comparison for speed.

मघोनः — The worthy; the bountiful; munificent. The word मघवन्, a common epithet of the Vedic gods, became in the Classical Literature, a specific name of Indra, since he is regarded as the bountiful par excellence. The seriousness of the offence (अपकार) is intensified by the fact that it is perpetrated against the Bountiful Lord. Had Keśin begged Urvaśī of Lord Indra, the Munificent one would have presented her to him. But Keśin rather preferred force to prayer. It is also suggested that मघवन्, the master of supernatural powers, would aid the king in his undertaking.

आसादयेयम्— I may overtake.

I. 4. अमी चूर्णीभवन्तः घनाः रेणुवत् रथस्य अग्रे यान्ति । चक्रभ्रान्तिः अरान्तरेषु अन्यां अरावलीं जनयति इव । वेगानिलात् ह्यशिरसि आयामवत् चामरं चित्रन्यस्तं इव अचलं, ध्वजपटः यष्ट्यग्रे च प्रान्ते च समं स्थितः । (शार्दूलविक्रीडितम्)

In this stanza the king produces the impression of the very great speed of the chariot by describing the various effects of the

same. On the stage it is impossible to represent a chariot in top-speed. The poet, therefore, creates the desired impression by appealing to the imagination of the audience with a very vivid pen-picture of the same. The chariot is speeding through the sky. The clouds on the way are powdered to dust under the heavy hoops of the horses. The tread of the horses throws the cloud-particles forward. The rapidity of the revolutions of wheels is so great that the interstices between the spokes of wheels become less and less and finally the spaces appear covered over with new spokes. Possibly the wheels appear solid. (cf. अलातचक्र). The plumes on horse-heads appear steadied being inclined in one direction by the strong opposite current of wind. The banner cloth flows evenly without a fold or frill. Cf. Śāk. I. 8 and 9.

रेणुवत्—Like particles of dust. The suffix वत् is added to express similar action according to ' तेन तुल्यं क्रिया चेदति । Pāṇ V 1. 15. The V. L. रेणुपदवी involves the fault of अधिकपदता. The English usage in ' pounding to dust ' cannot stand criterion for the Sanskrit idiom which is very sensitive on this point. Refer to S. D. VII. The दोषपरिच्छेद.

चूर्णीभवन्तः — That are smashed; pounded; powdered; pulverised by the heavy tread of horses.

चक्रभ्रान्तिः — The revolution of the wheels, i. e. the speed of the chariot.

अरान्तरेषु— In the intervals or spaces between the various spokes.

अन्यां अरावलीं जनयतीव— Produces, as if, a second set of spokes. This vividly brings before the mind of the audience the swift revolution of wheels and the consequent speed of the chariot.

चित्रन्यस्त°—Ornamental chowries are placed on horse-heads, and they serve like the plume of the warhorse of ancient chivalry. They are prepared from the luxuriant tail of the चमर deer, and hence called चामर. The royal chowries were especially long (आयामवत्) and would have ordinarily, in the absence of a strong current of wind, danced with breezes and dangled on the neck. But they were held straight and motionless (अचल) by the strong opposite wind produced by the very high speed of the chariot. Hence they appeared as though painted or drawn in a picture (चित्रन्यस्त).

यद्वज्रे—The banner-cloth (ध्वजपटः) spread out (स्थितः) evenly, quite straight and horizontal between the top of the flag-staff (यद्वज्र) to which it was fastened and its own end (प्रान्त). When breezes die down, the banner-cloth never flutters, but droops down on the flag-staff.

Note the most accurate and vivid description of the speed. It reveals the poet's keen power of observation. This is a beautiful example of स्वभावोक्ति. The उत्प्रेक्षा in the second line is equally charming.

२२ हला—This is how a lady should address her female friends, cf. हलाहल...सखीं प्रति ।

राजर्षिः—The king who leads the pious life of a sage. The king is a sage, only a royal sage. Both live in the Āśrama, the sage in a hermitage, the king in the house-holder's stage (गृहस्थाश्रम). Both earn penances, the sage by yogic austerities, the king by the practice of protecting his subjects. Both are equally self-controlled. Their fame is sung in heaven by the Chāraṇas cf. अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये । रक्षायोगादयमपि तपः प्रत्यहं संचि-
नेति ॥ अस्यापि द्यां स्पृशति वशिनश्चारणद्वन्द्वगीतः । पुण्यः शब्दो मुनिरिति मुहुः
केवलं राजपूरुषः ॥ Śāk. II 14.

यथासंदिष्टं प्रदेशम्—The appointed place, the place of rendezvous; i. e. the peak of the Hemakūṭa.

संक्रमामहे—We shall move.

२३ रूपयित्वा—Gesticulating; having acted.

शैलावतरणम्—The reader should have noted that the conversation has taken place in the mid-air; and hence the stage-direction that the nymphs gesticulate descending down on to the mountain-peak.

२४ अपि नाम—Would that. It introduces a mild question expressive of hope, expectation or desire on the part of the speaker.

हृदयशल्यम्—The dart of the heart; i. e. something rankling in the heart. Figuratively it denotes here the unhappy accident which is festering their heart, viz. the unforeseen abduction of their friend Urvaśī. cf. शल्यं मे हृदयादपनीतमिवि । Vik. V.

२५ उपस्थितसम्परायः—On whom war is impending or imminent; qualifies महेन्द्र.

मध्यमलोक— The middle world i. e. the earth. The Classical Cosmology locates the earth between the Heaven and the Nether World. The Purāṇas describe many kings of yore going to heaven to help the gods against the demons.

विजयसेनामुखे— At the head or command of the divine forces; as the commander-in-chief of the celestial army, which thereafter always returns with victory. No expedition captained by him has ever failed.

२६ सर्वथा...भवतु— Rambhā is much depressed at the unforeseen outrage by the demon. She is not in a mood to debate upon the king's bravery. She only wishes him success in his undertaking.

The conversation serves to give a proper setting to the king's victory. That he returns unscathed may be mistaken that he has an easy walk over the demons. The present scene impresses upon the audience the greatness of the king's prowess.

२७ समाश्वासित— Take heart; cheer up; take courage; be composed.

I have put this speech in the mouth of Menakā; for the words are a misfit in the mouth of Rambhā who herself was very nervous and required cheering.

हरिणकेतनः— The deer-emblazoned flag. The ensign excellently suited his lunar race, since the king's grandfather is मंगलाञ्छन (Moon). "To indicate that a chariot goes not only fast, but also flies in the air, no better design can in Kālidāsa's mind be put on the banner-cloth, than a deer". P. The deer runs more through air and little on earth. cf. वियति बहुतरं स्तोक्मुखा प्रयाति। Śāk. I 8.

सोमदत्त— Lit. one presented to him by Soma i. e. the Moon. Here it is the proper name of the royal chariot.

अकृतार्थः— Without accomplishing his object, i. e. without recovering Urvaśī.

उच्चक्षुषः— उद्भूते चक्षुषी यासां ताः । Having eyes uplifted.

२९ सुन्दरि— Oh fair lady! Urvaśī is frightened into a swoon. Her fascinating charms have faded. But the address suggests that as a true knight the king appreciates her charms. As a mark of his deep appreciation, the word सुन्दरि escapes his mouth.

The word also suggests that he is charmed by her ravishing beauty. The word is distinctly unworthy of a gentleman in that situation. The fawn-eyed is lying unconscious in his chariot and her saviour feasts longingly upon her beauty. This is taking an unfair advantage of the situation. It appears that the king also notices his own mistake and next time refers to her as 'Her Ladyship (अन्नभवती)'.

I. 5. भीरु, सुरारिसम्भवं भयं गतम् । वज्रिणः महिमा हि त्रिलोकरक्षी । तत् प्रत्युपसि पद्मिनी महोत्पलं इव एतत् आयतं चक्षुः उन्मलिय । (वंशस्थविलम् ।)

The king cheers her up with an assurance that she is past all danger from the demon. But to whose prowess is the victory to be attributed? He himself is too modest to appropriate any credit for her recovery. He feels that he is merely the instrument of the divine will. He attributes all of it to the all-saving prowess of Indra. This speaks volumes for his noble character. The king is presented on the stage directly and in his true colours. Cf. Vik. I 15. Ragh. V.

The king requests her to open her eyes and institutes a very beautiful simile of the lotuses blooming in the early morning.

सुरारिसम्भवं—which was caused by the enemy of the gods, the mishap in which she was caught.

वज्रिणः—of the wielder of the thunderbolt (वज्र), i. e. इन्द्र. The Vajra is the special weapon of Indra.

आयतं चक्षुः—Long eyes reaching the roots of the ears. This is a sign of beauty in a lady. In the verse, Urvaśī is compared to a lotus-plant (पद्मिनी), her long eyes to large lotuses, and the fear of the demon to the night at the end of which the lotuses bloom fully once again. The reading निशावसाने accords better with गतं भयम्, but then the expression चक्षुरायतं loses all force as the reading पद्मजं by itself does not match well with it. As प्रत्युपसि (early dawn) implies निशावसान (end of night) we have preferred this reading in the text. cf. नवोपसा भिन्नमिवैकपद्मजम् । Śāk. VII 16.

The comparison also suggests that Urvaśī belonged to the पद्मिनी type of damsels. The रतिमञ्जरी describes a पद्मिनी lady : भवति कमलनेत्रा नासिकाक्षुद्रन्ध्रा । अविरलकुचयुग्मा चारुकेशी कृशाङ्गी । मृदु-वचनसुशीला गीतवाद्यानुरक्ता । सकलतनुसुवेषा पद्मिनी पद्मगन्धा ॥

The simile further suggests the rising tempo of the king's passion in the appreciation of Urvaśī's beauty.

३० उच्छ्वसितं°—Urvaśī is frightened out of consciousness. Her life is to be inferred only from her hard breathing.

संज्ञां प्रतिपद्—To regain or recover consciousness. After this रङ्गनाथ reads :

मन्दारकुसुमदाम्ना गुरुरस्याः सूच्यते हृदयकम्पः ।

मुहुरुच्छ्वसता मध्ये परिणाहवतोः पयोधरयोः ॥

Translate : " The excessive tremor of her heart is indicated by the wreath of the Mandāra flowers, dancing now and then between her expansive breasts. "

३१ बलवत्—Adv. Terribly; exceedingly; greatly. It is a favorite word of Kālidāsa. cf. मदनेन बलवद्वाध्यमाना । (Śāk.)

I 6. पश्य, अस्याः कुसुमसमवन्धनं हृदयं स्तनमध्येच्छ्वासिना हरिचन्दनेन कथितं कम्पं न तावत् (= अद्यापि) मुञ्चति । (आर्या)

The verse substantiates the king's statement that Urvaśī is terribly frightened by pointing to the persistent heaving of her bosom. It also suggests the king's delicate concern in her tremor.

A woman's heart is tender and frail as a flower. The persistent tremor will exasperate it and it may fail under the fright.

कुसुम°—Whose formation (बन्धन) is like that of a flower; which is as delicate and therefore frail as a flower. cf. आशावन्तः कुसुमसदृशं प्रायशो ह्यङ्गनानाम् । सद्यःपाति प्रणयि हृदयं विप्रयोगे रूणद्भिः ॥ Megh. I 9.

हरिचन्दन—The celestial sandal-tree; its paste is applied to the bosom.

cf. पञ्चैते देवतैरखो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंशि वा हरिचन्दनम् ॥

स्तनमध्य°—Urvaśī has applied sandal-paste to her body which has completely dried down. Her bosom is heaving out of tremor. By the constant rubbing of her plump breasts, the paste is reduced to dust again. With the heaving breasts the dust particles dance upon her breasts. Her garment is displaced and the breasts lie bare to sight. So excessive is her tremor that a casual glance cannot fail to notice the dancing dust. We need not,

for this, suppose that the king gazed at her breasts in a remarkably inconvenient manner. Again, Urvaśī is a celestial maiden. It is no sin to look at a maiden especially one of fascinating charms. cf. कन्यका हि निदोषदर्शना भवन्ति ।

Rāṅganātha reads the second line as, सिचयान्तन कथाञ्चित् स्तन-
मधोच्छ्वासिना कथितः । This is most unsatisfactory. When the bosom is heaving, the whole of the breast-garment throbs. It passes our imagination to understand why the poet should specifically describe, that only the ends of the garment (सिचयान्त) are throbbing and that too in between the two breasts.

Those who read both the verses—मन्दारकुसुम etc. and युवति etc. in their text on the ground that they represent two stages of her tremor are, to say the least, unconvincing.

३२ पर्यवस्थापय—Compose thyself.

अनप्सरा—Unlike a celestial damsel; unbecoming a nymph. Denizens of heaven are expected not to be easily susceptible to fits and excesses of emotions or passions, a trait so marked in human beings. Urvaśī, a heavenly lady, is playing a faint-hearted mortal. The poet has deeper suggestions here. The future turn of events is sounded herewith. Coming events cast their shadows before. Urvaśī is going to be अनप्सरा, deprived of her heavenly position, and living as the consort of a mortal prince upon the face of the earth. This union should appear to the audience as natural and expected and not a mesalliance. This will be the constant endeavour of the poet. He will obliterate Urvaśī's heavenly traits and will boom up the king to the heavenly ranks, so that the lovers will appear on a common plane and in their union the audience will be ever interested. From this viewpoint, the reader should observe the lovers' characterisation throughout the drama. Note the unusual use of the word अनप्सरा in the sing. cf. स्यादेकत्वेऽनप्सरा अपि । (शब्दार्णव)

प्रत्यागच्छति— Comes back to consciousness.

३३ अयि— कोमलामन्त्रणे । A term of delicate address.

प्रकृतिमापद्यते— Comes to her original state; regains her consciousness.

I 7. शशिनि आविर्भूते तमसा मुच्यमाना रात्रिः इव, नैशस्य हुतभुजः छिन्न-
भूयिष्ठधूमा अर्चिः इव, रोधःपतनकलुषा प्रसादं गृह्णती गङ्गा इव, अन्तः मोहेन
मुक्तकल्पा इयं वरतनुः लक्ष्यते । (मन्दाक्रान्ता)

In this stanza the king describes with a poetical vein the slow and gradual recovery of Urvaśī. The highly appropriate similes lend vivid colouring to the description. The employment of the appropriate मन्दाक्रान्ता metre heightens the charm. The stanza also deserves attention for the grandeur of poetic style.

आविर्भूते— When (the Moon) appears. As the moon rises and advances in the sky, the nocturnal gloom disappears, the night brightens and is soaked up in nectar-like moon-rays.

नैशस्य हुतभुजः— of the nightly or nocturnal fire. निशायां सवः नैशः ।

अग्निः— flame.

छिन्न°— This refers to the eventide Agnihotra, when fire-sticks are offered into the Āhavanīya Fire. There being slight fire, the sticks smoulder and clouds of smoke rise up. Slowly the fire gets enkindled and a small flame appears. Slowly it develops into a full blaze and almost displaces the columns of smoke.

रोधः°— The river Gaṅgā rises with freshets wearing away her banks. The rushing flow of the river dashes against the banks, wears and wipes them away rendering the water turbid and muddy. When the floods subside, the silt is deposited and waters run limid once again.

रोधस्— Bank of a river.

कलुषा— Muddy; turbid; impure; soiled.

गृह्णती— Regaining.

प्रसाद— Clearness, limpidity; lucidity; purity.

मोहेन— By the stupor, the gloom or unconsciousness.

मुक्तकल्पा— Almost left. The suffixes कल्प, देश्य, देशीय are added in the sense of 'almost'; 'a little less than'. cf. ईषदसमाप्ती कल्प-देश्यदेशयिरः । Pāṇ. V 3. 67.

वरतनु— One possessing an excellent person; fair one. Note the king's appreciation of Urvaśī, limb by limb.

In the stanza Urvaśī, slowly recovering her consciousness, is successively compared to the night which is freed from the nocturnal gloom at the appearance of the moon; to the flame of the nightly fire that is being slowly freed from the enveloping smoke; to the Gaṅgā that is slowly regaining its limpidity after destructive freshets. Urvaśī's mental stupor is also successively

compared to darkness, smoke and turbidity of water. The use of significant adjectives is noteworthy.

३४ विश्रब्धा—Calm; free from anxiety; tranquil; fearless.

विदश—The gods. The word is variously explained.

i. त्रिरावृत्ता दश परिमाणं येषां ते । Numbering (roundly) *thrice ten*; thirty. There are thirtythree gods. cf. त्रयस्त्रिंशद्वै देवताः । Tait. Br. कतमे ते त्रयस्त्रिंशदष्टौ वसव एकादश रुद्रा द्वादशादित्यास्त एकत्रिंशदिन्द्रश्चैव प्रजापतिश्च त्रयस्त्रिंशौ । बृह. आ.

ii. तित्त्वो दशा वाच्यकौमारयौवनानि येषां ते । The gods are ageless.

iii. तृतीया एव यौवनाख्या दशा येषां ते । Gods are eternally youthful. cf. वित्तेशानां नच खलु वयो यौवनादन्वदस्ति । Megh. II 3.

iv. त्रीन् आधिभौतिकाधिदैविकाध्यात्मिकान् तापान् दशन्ति नाशयन्ति ते ।

परिपन्थिनः — परि दोषास्थानं पन्थयितुं शीलं येषां ते । Adversaries; opponents; enemies; antagonists. Pāṇini restricts the use of this word to the Vedic language only. cf. छन्दसि परिपन्थिपरिपरिणौ पर्यवस्थातरि । Pāṇ. V 2-89. 'लोके तु परिपन्थिशब्दो न न्याय्यः । (सि. कौ.)

हताशाः — Lit. whose hopes are frustrated; wretched; cursed.

३५ प्रभावदक्षिणा—By him who sees everything by means of his superhuman powers. Since her recovery from the hands of the demons, Urvaśī has been overcome by swoon. She does not know that she has been rescued by the king. To her innocent mind, Mahendra appears as the only person capable of delivering her, since he alone, through his superhuman insight, can know of the outrage and rush to her rescue in time. She puts the most natural question. The poet has exploited this to magnify most effectively the name of the hero to the heroine. In her mind, her saviour and Mahendra are convertible terms; her deliverer must be Mahendra himself, else a person equally great as Mahendra.

३६ अनुभाव—Prowess; power; dignity; greatness; majesty.

Thus Citralekhā introduces their saviour to her friend Urvaśī. She has personally witnessed the prowess of the king, and hence the comparison with Indra carries greater conviction. The effect of all this is that Urvaśī is favourably impressed by the king's qualities. The necessary mental complex for the love to root in her mind is created. This is an instance of

Kālidāsa's condensed style wherein with few words, he achieves a magnificent effect.

Note that in the Śākuntalam also king Duṣyanta, the hero, is introduced to the heroine, Śākuntalā, as her saviour, and benefactor.

cf. शकुन्तला— इला, परित्रायेथां मामनेन दुर्विनीतेन दुष्टमधुकरेण परिभूय-
मानाम् ।

राजा— (सत्वरमुपसृत्य)

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।

अयमाचरत्यविनयं मुग्धासु तपास्विकन्यासु ॥ २१ ॥ Śāk. I.

आत्मगतम्—Words spoken by a character, but which are not meant to be heard by others on the stage, are termed as आत्मगतम् (To oneself). This stage-direction is the same as स्वगतम् which is thus defined: ' अत्रार्थं खलु यदस्तु तदिह स्वगतं मतम् ॥ S. D. VI 137.

उपकृतम्—Have obliged; have done a favour. Urvaśī here thanks the demons who abducted her. But for this abduction she would not have seen such an excellently charming personality like that of king Purūravas. So in life many an accident proves a blessing in disguise. It is the narrow human vision that makes them deprecate the accident. Not only is she obliged by the king, but she is also charmed by his person. This was responded by the feeling of her towards the king. She has fallen in love with the king at the very first sight. The seed (बीज) is thus sown and will blossom in rich crop of love and union in future. A new turn is given to the incidents, and a new suspense is created in the mind of the audience. The Plot will now revolve upon the union of the two lovers, the difficulties in their way and the successful end. This impetuous love of Urvaśī for the king, shows her departure from the heavenly conduct and enlists our sympathies on her side. She is completely humanised and the audience actively desires that union of the two lovers should be effected. That is the skill of the poet. Note, by an accident the childless king Daśarath is cursed that he—die of grief at the separation from the son. This is a favour to him who has no son.

cf. शापोऽप्यदृष्टतनयाननपद्मशोभे सानुग्रहे भगवता मयि पातितोऽयम् ।

कृपया दहन्नपि खलु क्षितिमिन्धनेदो बीजप्ररोहजननीं ज्वलनः करोति ॥ Ragh. IX

‘अत्र उर्वर्या अभिलाषो गम्यते । प्रकृतिस्थामुर्वशीं विलोक्यात्मगतमित्यादिना गम्यमानो राज्ञोभिलाषोऽस्मिन्नाटके वीजमित्यनुसन्धेयम् । (काट्य०)’

३८ स्थाने adv. It is proper. This shows that love has similarly affected the king also. He has taken a deep fancy for Urvaśī. He himself is enticed by her beauty and certifies to her superb charms that the heavenly nymphs were rightly shamed by her person. This remark suggests that he has fallen in love with Urvaśī. The lovers, unconsciously, reciprocate each other's feelings.

व्रीडिताः — व्रीडा संजाता आसां ताः । ‘तदस्य संजातं तारकादिभ्य इतच् ।’ (Pāṇ. V 2.36.) Ashamed; blushed.

सष्टिः — Creation; offspring.

अथवा — He corrects himself. He doubts her creation by sage Nārāyaṇa.

I. 8 अस्याः सर्गविधौ कान्तप्रभः चन्द्रः प्रजापतिः शृङ्गारैकरसः मदनं स्वयं नु । पुष्पाकरः मासः नु । वेदाभ्यासजडः विषयव्यावृत्तकौतूहलः पुराणः मुनिः कथं नु इदं मनोहरं रूपं निर्मातुं प्रभवेत् । (शार्दूलविक्रीडितम्)

The stanza gives the king's corrected view of her creation. The sage Nārāyaṇa is the reputed father of Urvaśī. The rule of creation is that only like produces like. The qualities of the creator are shared by the creation. cf. ‘कारणगुणाः कार्ये संक्रामन्ति ।’ When one considers the creation of Urvaśī, the first thing that strikes is the great dissimilarity between Urvaśī and her creator. She has a lovely splendour, amorous graces, blooming youth and ravishing charms. From this, the king indulges in conjecturing as to who must have been her creator. He posits one or the other as her creator; but cannot decide it. But he emphatically asserts that whoever her creator may have been, he cannot be the aged ascetic Nārāyaṇa who possesses qualities widely divergent, nay, absolutely contradictory to hers.

सर्गविधौ — In the act of creation.

प्रजापतिः — Lit. the lord of creatures; here creator.

कान्तप्रभः — Of lovely splendour. She has a moon-like face over-flowing with stately splendours. This complexion could not have been produced by anybody else but the moon. The v. l. कान्तिप्रदः disturbs the balance and symmetry of the verse.

नु— An interrogative particle implying some doubt or uncertainty.

शृङ्गारैकरसः — शृङ्गारः एकः एव रसः यस्य सः । Whose emotion is love pure and simple; who excels in graces of love. cf. शृङ्गं हि मन्मथो-
द्भेदस्तदागमनहेतुकः । पुरुषप्रमदाभूमिः शृङ्गारः इति गीयते ॥ The amorous graces of Urvaśi which inspire a sudden emotion of love could not have been imparted to her by anybody except by Cupid who is love pure and simple.

पुष्पाकरः मासः — The month of flowers, par excellence; the Spring season (वसन्त). Her blooming youth, vivid charms and colourful graces strongly suggest Vasanta to be her creator; for otherwise they are unaccountable. Vasanta alone is known to bestow these qualities upon the vegetable kingdom.

वेदाभ्यासजडः — Who is dulled by his Vedic studies; whose sense of beauty is all blunted by constant application to the Vedic studies. An ascetic cannot conceive such a ravishing beauty of form, nor impart it to others. cf. अनुवाकहता बुद्धिर्नैषा तत्त्वार्थदर्शिनी ॥ Mr. Pandit overshoots himself when he remarks : ' It is apparent that in Kālidāsa's time the study of the Veda was not regarded as any more edifying to the mind or the body than it is at present.'

विषयव्यावृत्तकौतूहलः — विषयेभ्यः व्यावृत्तं कौतूहलं यस्य । Who has withdrawn his desires or attachment (कौतूहल) from objects of senses. Whose taste for sense-objects is deadened. Before a person can embark upon asceticism, he is required to renounce all worldly pleasures. As such, he cannot create, much less himself imagine, a thing of beauty, a joy forever.

पुराणो मुनिः — The ancient sage. Nārāyaṇa is the Primeval Man (पुरुष); he is also the primeval sage. Here the poet identifies the sage Nārāyaṇa with God Nārāyaṇa. cf. सर्वोपमाद्रव्यसमुच्चयेन ययाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नादेकस्यसौन्दर्यं दिदृक्षेव ॥ Kumār. I 49.

तस्याः सखे नित्यमिन्दुसुधामृणालज्योत्स्नादिकारणमभून्मदनश्च वेधाः ॥

M. M. I 24.

मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ Śāk. I 22.

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे । धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

Śāk. II 9'

४० अमयदायी— (The king) who has granted them promise of safety; the commisserater. We must imagine that the king has narrated to Citralekhā about his accidental meeting with their friends, his consolation and promise to them, and the place where they were asked to await his return. Here again the poet harps upon the royal prowess in order to enhance Urvaśī's admiration for the king.

४१ महाति विषादे— In very great affliction.

I 9. हे सुन्दरि, त्वं यस्य अवन्ध्ययोः नेत्रयोः पथि यदृच्छया सकृत् अपि स्थिता, सः अपि त्वया विना समुत्सुकः भवेत् । किमुत ते आर्द्रसौहृदः सखीजनः । (वंशस्थविलम्)

The king explains why her friends are afflicted by her abduction. They are greatly attached to her and hence her abduction has shocked and aggrieved them. He conveys this idea with words revealing his own mind with only a very transparent veil. An accident has brought, for once, Urvaśī in his sight. He is so much charmed by her person that he cannot bear separation from her. Then what to speak of the distress of her friends, who are close and constant associates of her? A loving mind fears even the unimaginable as befalling the dear one.

cf. स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्कते स्नेहात् । Ratnā.

यदृच्छया— By chance; accidentally. The king implies his own chance meeting with Urvaśī.

सकृदपि— Even once.

अवन्ध्ययोः—Not fruitless. The eyes become fruitful when they behold the beautiful creation. That his eyes have feasted upon her beauty, they have realized their *raison d'être* cf. अये लब्धं नेत्रनिर्वाणम् । Śāk.

सोऽपि— Even he. The apparent general remark has a reference to the king himself.

आर्द्रसौहृदः—who bears wet or ardent affection. cf. wet kiss.

समुत्सुकः—Feeling uneasy; anxious; yearning. 'अत्र सामान्योक्त्या आत्मानि प्रतीयमानमौत्सुक्यं आरम्भो नाम प्रथमावस्थेति मन्तव्यम् । अत्र बीजारम्भयोः समन्वयाद् मुखसन्धिरिति अनुसंधेयम् । (काट्य०)'

४२ अपवार्य— When there are many characters present on the stage; and a character speaks something to a particular character

only to the exclusion of others on the stage who are not expected to hear it, then this stage-direction is given. The character is to turn aside and speak the matter to the desired character. This turning suggests that it is an 'Aside' speech. cf. रहस्यं कथ्यतेऽन्यस्य परावृत्त्यापवारितम्। D. R. I. 66.

अभिजातम्— Courteous, noble, dignified.

The king's words conveying her friend's deep distress greatly impressed Urvaśī. This appreciation of their distress bespeaks a noble heart. She is first charmed by his noble form. Now she finds that it clothes a noble soul inside. Her regard for the hero waxes all the more.

चन्द्रादमृतम्— Nectar flows from the moon, the one receptacle and source of it. This is neither unnatural nor unexpected. The royal person is as lovely and pleasing as the moon. Like nectar oozing from the moon, if nectar-like words flow from the king, there is no wonder at all. Such a noble sentiment is only natural to so magnanimous a soul. The belief that the Moon is the source of the nectar, possibly originated from the Moon's identification with soma, the exhilarating favourite beaverage of the Vedic gods. cf. न केवलमस्य दर्शनं मधुरं वचनमापि । अथवा का खलु वर्णना चन्द्रः सुषोढारतीति । Ru.

प्रकाशम्— Aloud, so as to be heard by all the characters present on the stage. cf. सर्वश्राव्यं प्रकाशं स्यात् । This stage-direction is given, after a character has spoken something by way of स्वगत or अपवार्थ. This direction indicates that the speech following this is meant to be heard by all characters on the stage.

एनम्— When the word is connected with the immediately preceding 'अस्य', then this means that Urvaśī suggests that she yearns ever to see the king. Thus she reciprocates the king's feelings in the above verse. But the king who has not heard the 'Aside' speech, naturally connects एनम् with सखीजनः in his speech. This is the effect desired by Urvaśī. She guards herself against an open confession of her love for the king.

४३ I 10 सुतनु, हेमकूटंगताः उत्सुकनयनाः एताः सख्यः ते प्रत्यागत-प्रसादं मुखं पश्यन्ति (उत्सुकनयनाः) लोकाः उपप्लवात् मुक्तं (प्रत्यागतप्रसादं) चन्द्रं इव । (आर्या)

सुतनु—Lady of fair form. Note the ring of various terms addressed to Urvaśī by the king. This appreciation of her physical form will culminate in true love for her, a yearning for her constant company. सुष्ठु तनूः यस्या सा । समासान्तविधेरनित्यत्वात् कलोपः ।

हेमकूटगताः—Those standing on the Hemakūṭa.

पताः—From his chariot in the mid-air the king points to the nymphs below standing on the peak of the Hemakūṭa.

प्रत्यागतप्रसादम्—Adj. both to the face and the moon. That has regained its serenity or grace or brilliance. The dismal fear of the demons has robbed her face of all its innate lustre, and the morrose gloom has possessed it when she has fainted away. But now that she has recovered her consciousness, her normal lustre returned to her face, and it is shining lovely and charming once more. It is a pleasure to witness it. Similarly at the time of an eclipse the moon is blotted out by the demon Rāhu, and dismal gloom prevails on the earth. When the moon is released from the eclipse, she regains her lovely brilliance once again. People watch this sight anxiously and joyfully. Note the appropriateness of the simile.

उपप्लव—It is a name of Rāhu, who, it is believed, devours the Moon at the time of an eclipse. Hence it denotes an eclipse; obscuration. cf. केतूपप्लवभौममन्दगतयः षष्ठे तृतीये शुभाः ॥

४४ सखि पश्य—Citralekhā wants to direct Urvaśī's attention towards the nymphs on the Hemakūṭa. Urvaśī wilfully mistakes it for a suggestion to look at the king.

४५ सस्पृहम्—With longing of love; significantly; thirstingly. Her looks express her love for the king.

समदुःखः—Sharing equally my grief; sympathizing with me. The expression applies equally to the king and to her friends; and as such it is very eloquent.

पिबतीव नयनाभ्याम्—As if drinks with the eyes. The king, who is fascinated by Urvaśī's charms, is intently gazing at her. This is spoken of as he is feasting upon her person with the thirsty pair of eyes. The nymphs are anxiously watching their dear friend Urvaśī safely returning. Their unwinking attention upon her can also be similarly described. The first sense is intended for Citralekhā, the other for the king. When Citralekhā grasps

her meaning, she plays a mischief upon her friend; and puts in a question to Urvaśī, that will land her into the open confession of her love. The unexpected and embarrassing question startles Urvaśī.

४६ अयि कः — Who, do you mean, drinks you with the eyes in full sympathy with your grief? Urvaśī is caught unawares and confronted with an open confession, but saves the situation with a blunt answer, 'I mean the group of friends.' The answer must have amused Citralekhā but disappointed the king. This is a fine illustration of छेकापह्नुति or the figure of speech called 'concealment.'

cf. काले वारिधराणामपतितया नैव शक्यते स्थातुम् । उत्काण्ठितासि तरेले नहि नहि सखि पिच्छलः पन्याः ॥

सकूतम्— Significantly, meaningly. Citralekhā's question is quite significant and pertinent. She wants to know whether Urvaśī means the king as feasting upon her person with insatiate pair of eyes.

४८ विशाखासमीपगतः — Gone near the constellation of Viśākhā. The Viśākhā is the sixteenth constellation and comprises of two bright stars. In summer (esp. in वैशाख) they rise close near the moon, and appear the brightest at the time. Their radiance is enhanced by their close conjunction with the moon. The King has suddenly appeared in the sky, accompanied by the two fair damsels, Urvaśī and Citralekhā. The nymphs stationed on the Hemkūṭa appreciate the pleasing sight and fittingly compare it to the Moon in conjunction with the Viśākhā stars. The two ladies are the two bright Viśākhā stars. The word चित्रलेखाद्वितीया further suggests the Moon's conjunction with the preceding constellation of Citrā, which is less bright when the Moon rises in conjunction with the Viśākhā. Cf. विशाखे शशाङ्करेखामनुवर्ते । Śāk. III.

४९ द्वे प्रिये उपनते— Two agreeable or desirable things have been realised. They are mentioned in the next sentence. Had the king returned safe but empty-handed, failing to rescue Urvaśī or had he returned with Urvaśī but himself all wounded, either of these conditions would not have produced unmixed joy. Hence his safe return with Urvaśī is a festive occasion.

अपरिहतः—Unscathed; unhurt; whose body is not at all wounded.

५० सुष्ठु मणसि—Sahajanyā reiterates the sentiment expressed by Menakā. The safe and triumphant return of the king is all the more striking, when one considers the invincibility of the demons. The king must be possessing superhuman powers to vanquish the demons and win a telling victory against them. Note that the poet wants to impress upon the mind of the audience the greatness of the king's victory, lest it should be misunderstood that he has an easy walk over against the demons; and the hero may correspondingly lose in their estimation. Since the fight is not actually represented on the stage, there is all the more necessity of combating such a possible misunderstanding on the part of the audience.

५३ चक्रोद्धातम्—The jolting of the wheels. At the king's bidding the chariot lands on the ground at some distance from the nymphs on the Hemakūṭa; and it speeds on towards them through the rocky tract; hence the jolting of the wheels. The explanation that the chariot descended in a circular flight like a modern aeroplane and hence the jolting, contradicts चक्रोद्धात.

रूपयित्वा—Acting; gesticulating. The actor playing the part of the king should so move his body as to suggest to the audience that he experiences a jerk on account of the jolting chariot. The stage-directions in a Sanskrit drama are meant not for the characters but for the actors representing those characters who are to heighten the sentiment by appropriate gesticulations and expressions. cf. स्वाभाविकस्तु कर्तव्यः स्वभावभिनयाश्चयः । N. S.

दत्तफलः—That has yielded an advantage; has given its fruit; fruitful.

हन्त—A particle expressive of joy of the king.

विषमावतारः—Descent on rugged, rocky plateau.

Travel in a jolting vehicle is generally discomfoting. But the king delights in it. It has given him the opportunity of coming in bodily contact with Urvaśī.

I 11. यत् रयसंक्षोभात् अयं (मम) अंसः रथोपमश्रोण्याः अंसेन सरोम-
विक्रियं स्पृष्टः (तत्) मनसिजेन अङ्कुरितं इव । (आर्या)

The king explains why he finds delight in the rather uncomfortable experience. The advantage of the descent on uneven ground is pointed out. His shoulder brushed against that of Urvaśī. This gives him the most pleasant sensation owing to the surging emotion of love and thrills his person with horripilations. This is the clear outward manifestation of the love he cherishes for Urvaśī. At her sight the seed of love is sown in his heart. At this physical contact, that seed of love has, as though, sprouted forth in the form of the horripilation. Love is often compared to a tree. The seed is sown when a maid and a youth meet by chance and being fascinated by each other's charms, conceive love for each other. The seed takes roots and sprouts forth when the parties come in closer contact with each other. Frequent meetings develop it into a tree. The tree bears blossoms when there is an admission of love on both sides, and the tree bears the cherished fruit when the lovers are happily united in a wedlock. cf. तामाश्रित्य श्रुतिपथगतामास्थया लब्धमूलः । सम्प्राप्तायां नयनविषयं रूढरागप्रवालः ॥ हस्तस्पर्शं मुकुलित इव व्यक्तरौमोद्गमत्वात् । कुर्यात्कान्तं मनसिजतरुर्भा रसज्ञः फलस्य ॥ Mālv. IV 1.

पाणिग्रहे पुलकितं वपुरैशं भूतिभूषितं जयति । अङ्कुरित इव मनोभूर्यश्मिन् भस्मावेशोऽपि ॥ (आर्यासप्तशती).

The poetical fancy (वृत्प्रेक्षा) employed by the king is the most effective, since it vividly describes his thrilling sensation at Urvaśī's touch, and secondly it is an open confession to the audience that the king loves Urvaśī. Note that the verse speaks for the poet's deep acquaintance with the Kāmasūtra. वात्स्यायन describes that at the first meeting of lovers, the youth experiences a thrilling sensation. cf. कन्या तु प्रथमसमागमे स्विन्नाङ्गुली स्विन्नमुखी च भवति । पुरुषस्तु रोमाञ्जितो भवति । एभिरनयोर्भावं परीक्षेत ।' Kām.

Note that the king's love is physical or sensual. It will have to be purified by the fire of separation before the lovers are finally united.

५४ सत्रीङ्गम्—Bashfully; blushing; Urvaśī is ashamed to find that she brushed shoulder with the king. She also experiences a thrilling sensation. But her feminine modesty is shocked to find herself exposing her love by outward manifestations. Above

all, there is Citralekhā to notice this romance of the lovers. Hence she shows constraint in her acts and expressions.

परतः—On that side; further. The three are seated in a row, Urvaśī in the middle; on one side is king; Purūrvas, on the other Citralekhā. Urvaśī being overcome by shame at the incident, wishes to avoid its repetition. Hence she requests Citralekhā to move a little further, so that she can keep herself a bit away from the king, and feel comfortable. Note that she does not make the same request to the king who is sitting on the other side of her.

५५ नाहं शक्ता— I cannot (move). Citralekhā refuses point-blank to comply with the request. There is room enough for the three to sit comfortably in the chariot. Citralekhā enjoys the fun of the lovers touching each other and attempting to conceal the exposure of their love by outward manifestations. It is a pleasant accident, and the lovers relish it heartily, though outwardly each has to disown it. Citralekhā knows that on such occasions, the lovers have to profess discomfort and make insincere requests, which they wish never to be complied. Hence with a tactful smile, she pleads her inability to move aside. This small scene is very piquant and must have been highly hailed on the stage.

५६ सम्भावयामः— Let us honour him; let us greet him with ovation.

५७ I 12. यावत् इयं समुत्सुका सुम्भूः उत्सुकाभिः सखीभिः आर्तवी श्रीः
स्ताभिः इव पुनः सम्पर्के याति । (अनुष्टुप्)

The king describes the effect of Urvaśī's reunion with her friends.

सुम्भूः— शोभने स्तुतौ यस्याः सा । An ungrammatical form condoned by usage. The lady with graceful eye-brows.

सम्पर्कम्— Contact; union; meeting.

आर्तवी श्रीः— The beauty of the Spring season; the vernal grandeur. The simile most vividly describes the present state of the nymphs and the state after meeting Urvaśī. In winter leaves drop down, and the nature presents a very gloomy and painful and desolate sight. But at the advent of the Spring, the trunks of trees as though revive; they are dressed in green foliage, decked with picturesque blossom and sing with joyous cuckoos.

Similarly, the nymphs are much depressed at the sudden abduction of their friend Urvaśī. They are sorrow-stricken and morose. But at the reunion with Urvaśī, they will be overjoyed and will be re-invested with their playful nature.

५८ दिष्टया— Luckily; as good luck would have it.

दिष्टया वृध्— To congratulate; to express sympathetic joy.

दिष्टयेत्यानन्दने दिष्टयापूर्वो वर्धतिरुत्सवे । (सागर.),

५९ मवत्यश्च— The king is a perfect gallant. He replies to the reception given to him by the nymphs, in a noble and yet pointed way. The nymphs also deserve congratulations upon their re-union with Urvaśī, their dear friend.

६० दत्तहस्ता— Given a supporting hand.

पीडितम्— Adv. closely; pressingly; fast. पीडा सञ्जायत यथा स्वात्तया ।

६१ कल्पशतानि— For hundreds of Kalpas. A Kalpa is a day of God Brahmā, equal to a thousand Yugas, a (Maha) Yuga being a period of 432 million years of poor mortals. Here it simply means, ' for many, many years '.

६२ पूर्वस्यां दिशि— Citraratha, the king of the Gandharvas, is commissioned by Indra, the Lord of the East, to recover Urvaśī from the demon's hands. So he is coming from the eastern quarter. उपदिशितः— Indicated; suggested.

I. 13. तप्तचामीकराङ्गदः अयं च कः अपि तद्वित्वान् तोयदः इव शैलाग्रं अवरोहति । (अनुष्टुप्).

The charioteer points out that somebody is stealing towards them.

तप्तचामीकर— Burnished gold. Since the coming person wears armlets of burnished gold and is in the sky, a natural simile is suggested that he is a cloud accompanied by lightning (तांडिल).

६३ अम्भो— A particle expressing surprise or astonishment.

चित्ररथः— He is the king of the Gandharvas.

६४ महेन्द्र— The king possesses prowess enough to oblige even Lord Indra. Note that the poet is stressing the king's valour again and again.

विक्रममहिम्ना— By the greatness of your valour. The words महेन्द्र (suzerain lord) and विक्रम, by their close contiguity in one sentence strongly suggest that the poet has used them with a

purpose, viz. paying a tacit compliment to his wellknown patron, King Vikrama. The play, it seems, was intended to be staged before the great emperor, who would be greatly pleased with the same. For the subtle significance of the sentence see the Introduction Page 8.

६५ रथोदवतीये— The king had no desire to get down from the chariot (I. 12). But at the arrival of his dear friend, Citraratha, he stepped out eagerly to greet him.

प्रियसुहृद्— King Purūravas has a divine parentage. He himself is a distinguished visitor to Heaven, and is an ally of Indra. He naturally claims friendship with the denizens of heaven.

हस्तौ स्पृशतः— Shake hands. It was an ancient mode of greeting a friend.

समुपेत्याथ गोपालाच्च हास्यहस्तग्रहादिभिः। विश्रान्तं सुखमासीनं पप्रच्छुः पयुषागताः॥
Bhāg. P. X 65.5.

६६ नारद— A mind-born son of Brahmadeva and the celebrated Devarṣi. He is a universal messenger to and from the gods. He wanders from world to world, playing upon his lyre, singing praises of Viṣṇu.

प्रत्याहरणार्थम्—In order to recover her.

शतक्रतुः—शतं क्रतवः अस्य सः। The Vedic epithet शतक्रतु means 'one possessed of manifold powers (क्रतु)'. Since power was believed to be obtained by sacrifices, क्रतु first denoted 'sacrificial power' and finally the sacrifice itself. Since Indra is a Kṣatriya God, his prowess must have been derived from the Horse-sacrifice, the victor's sacrifice par excellence. The Classical Mythology fabricated a myth to explain the word. Accordingly, Indra is believed to have attained his supreme celestial position by the performance of one hundred Horse-sacrifices. Whosoever succeeds in the performance of the required number, can win the same position. Hence the present incumbent is always jealous of a mortal king whosoever aspires after his throne by the necessary performance. He frustrates the latter's hopes by putting obstacles in the completion of a hundred sacrifices.

गन्धर्वसेना— The Gandharvas are the lords and protectors of the heavenly nymphs; they also constitute the heavenly police-force. अन्तरा— On the way.

चारगेभ्यः From the divine bards. They are a semi-divine species.

जयोदाहरण— Recitations (उदाहरण) eulogizing the victory of the king. Technically it is a panegyric in verse, beginning with some such word as 'जयति', and full of alliterations, and containing all the eight grammatical cases of the name of the person glorified. cf. येन केनापि तालेन गद्यपद्यसमन्वितम् । जयत्युपक्रमं मालिन्यादिप्रासविचित्रितम् । तदुदाहरणं नाम विभक्त्यष्टांगसंयुतम् ॥ (प्रतापसूत्रीय)

अनुष्ठितम्— आचरितम्— Done; rendered.

I 14. पुरा नारायणेन मरुत्वते इयं अतिसृष्टा । दैत्यहस्तात् अपाच्छिद्य सुहृदा त्वया सम्प्रति (अतिसृष्टा) । (अनुष्टुप्)

Citraratha explains how King Purūravas has rendered a dear service to Indra in rescuing Urvaśī from the demon's hands.

पुरा— Formerly.

नारायणेन— By the sage Nārāyaṇa. For the story, refer to above.

अतिसृष्टा— Given over; presented once for all; handed over as a gift.

मरुत्वते— To Indra, the Lord of the Maruts. The Maruts are a group of storm-gods, the close associates and lieutenants of Indra in his exploits against the demon Vṛtra. In Classical Sanskrit, the word Marut is generalised to denote any god. So Marutvān is the Lord of the Maruts or the gods. cf. इन्द्रो मरुत्वान् मघवा ।

अपाच्छिद्य— Having snatched her away.

६७ मैवम्— The king disowns any credit for his service.

I. 15. ननु वज्रिणः एव एतत् वीर्यं यत् अस्य पक्ष्याः द्विषतः विजयन्ते । हरेः वसुधाधरकन्दरात् विसर्पी प्रतिशब्दः अपि नागान् भिनत्ति । (औपच्छन्दसिकम् ।)

The king displays real greatness when he denies to himself credit for his victory over the powerful demons, and attributes the same to the prowess of Indra. It bespeaks his nobility of mind and impresses all with the rarity of this trait in kings. He produces a perfect simile to explain how even a second hand power achieves wonders. The mere echo of a lion's roar is sufficient to frighten away mighty elephants.

पक्ष्याः — पक्षे भवाः। Partisans; friends; here followers.

वसुधा° — From the caves of mountains.

विसर्पी— विसर्पितुं शीलमस्य। Coming out; spreading out.

प्रतिशब्दः — Resounding; reverberation; echo of the roar of a lion.

नागार्— Lit. Those who are immovable. The word is most appropriate here. The echo disperses even the immovable elephants.

भिनत्ति— Breaks down; disperses; frightens away; scares away.

cf. सङ्ग्रामांश्च बहुञ्जित्वा लब्ध्वा च विपुलं धनम्।

विजित्य च परां सेनां नाहुः किञ्चन पौरुषम्॥ Mbh. IV. 50.2.

सिद्ध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः सम्भावनागुणमवेहि तमीश्वराणाम्।

किंवाभविष्यदरुणस्तमसां विभेत्ता तं चेत्सहस्रकिरणो दुरि नाकरिष्यत्॥ Śāk VII 4.

विजयी यदास्मि समरेषु जित्वराः प्रभवन्ति तत्र तव पादपांसवः। अरुणो यदन्धतमसं निषेवति स्फुरितं नराधिप तदर्कतेजसाम्॥ (नवसाहस्राङ्कचरित. X 40.)

६८ अनुत्सेकः — Absence of rudeness; modesty.

विक्रमालङ्कारः — An ornament to valour. Citraratha is deeply impressed by the king's self-denial, and expresses his appreciation of the king's modest attitude by referring it to general modesty of the really valorous persons. The really brave are never puffed by their feats of bravery, nor boast of the same, but assume modesty. Indeed modesty sets off valour in a person.

Note the designed use of the word विक्रम. The poet is hereby paying a couched compliment to his patron, King Vikrama who must have attended the first performance of the play. Note further, how the poet emphasises certain noble traits of the hero's character. He is exceptionally brave and equally modest. The sympathy of the audience is certainly enlisted on the side of the hero in his weal or woe.

Compare with this : 'Modesty is the handmaid of Heroism.' शौर्यस्य वाक्संयमः (भूषणम्)। Niti 82. विद्या विनयेन शोभते।

७१ जनान्तिकम्— Aside. This stage-direction is given when one character speaks to another to the exclusion of others on the stage, who are not expected to hear it. To suggest that the

speech is meant for one particular character only the speaker raises his or her palm with the three middle fingers outstretched to the mouth to indicate exclusion of others.

cf. त्रिपताककरेणान्यानपवार्यान्तरा कथाम् । अन्योन्यामन्वणं यत्स्यात् तत्रानन्ते जनान्तिकम् ॥ S. D. VI 139.

प्रभोः— Of the Lord i. e. Indra. The king is ever modest. Though Indra and Citraratha refer to him as their friend and ally, still he speaks of Indra as his lord.

आमन्त्रयितुम्— To take leave of; to bid adieu. Though the king is her saviour, still she feels shy to address him directly. She has mentally accepted him as her lord. A Hindu lady will not speak directly with her lord; she addresses all her words to her child. Urvaśī is sufficiently humanised to follow this mortal custom. Mark the piquant suggestion.

मे मुखं भव— Become my mouth-piece; speak to him on my behalf. This testifies to the deep friendship between the two nymphs.

७२ अस्यनुज्ञाता— Being permitted.

महाराजस्य कीर्तिम्— The glory of Your Majesty. This is a very polite way of saying that Urvaśī begs the king's leave to go back to heaven; and that she will never forget the great obligation the king has conferred upon her. She herself will be the royal glory incarnate. Everybody will point to her and say, 'Here is Urvaśī. She has been rescued from the hands of the mighty demons by the king Purūravas.' This will redound to royal glory.

७३ पुनर्दर्शनाय— In order to meet again. This is the usual elegant mode of bidding 'good bye' to one's near and dear ones. To the Hindu mind the word 'गम्यताम्' by itself, at the time of parting, is highly ominous. Here the word carries a deeper suggestion than the usual formality. The king expresses his ardent hope that she will meet him again. cf. The French expression '*Au revoir.*' And the colloquial '*Goodbye, so long.*'

७४ उत्पतनभङ्गम्— A break in the act of flying. Urvaśī, charmed by the king's personality, finds it difficult to depart from his presence. She has had not the opportunity to view the royal person fairly and squarely. When her friends are leaving the place, she takes the opportunity to cast parting glances at the king. She works up a feint whereby she pretends that her necklace

is caught in the branches of a creeper and thus she stays behind and through her eyes conveys her love to the king.

लतावित्ये— In the branches of a creeper. एकावली— A single string of pearls, a single-stringed necklace which is fairly long. सूत्राजम्— Under a pretext. मोचय— Extricate, disentangle, make free. ७५ सस्मितम्— Smilingly. Citralekhā sees through her game, and insinuates her appreciation of the same by passing a joke at her friend with a play upon her word.

दृढं खलु लग्ना— Outwardly she declares : The necklace is inseparably entangled amongst the twigs of creepers.' This disarms all suspicion on the part of the king that Urvaśī has designedly stayed behind. But to Urvaśī, she conveys that she (Citralekhā) knows her ruse well. This clearly suggests that Urvaśī is deeply attached to the king from whom it will be practically impossible to wean her away. It is a caution to Urvaśī that she has gone too far in love with a mortal prince. Her words serve another purpose as well. By her declaration she prolongs Urvaśī's stay and thus offers her greater opportunity to look at the king. The necklace will require some time to get it extricated, and thus their delay in leaving the Hemakūṭa is accounted for. This is the second stage (अवस्था) in the development of love. cf. अनेनोर्वचसा मनःसङ्गो नाम द्वितीयावस्था सूचिता । (Kāt.) यत्तिये— I shall try my best to disentangle the necklace.

७६ स्मर तावत् etc.— Remember then these your words. Urvaśī construes the last words ' यत्तिये तावत् ' of her friend as a pledge to help her in her love affair. She, therefore, asks Citralekhā that she should not forget this promise. Urvaśī will expect active help from her to bring about the cherished union of the lovers.

This little charming scene has an equally charming parallel in the first act of the Śākuntalā. Śākuntalā and her two friends leave king Duśyanta. But the heroine stays behind under a feint that her tender foot is pricked by a blade of Kuśa grass and that a skirt of her garment is caught in the branches of a tree. She thus gets time to cast a parting glance at the king. The scene there, is more skilfully handled. cf. अनसूये, अभिनवकुशसूच्या परिक्षतं मे चरणम् । कुशकशाखापरिलभं च वल्कलम् । तावत्प्रतिपालयतं मां यावन्मोचयामि । Śāk. I. The king Duśyanta describes the same scene :

दमोङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

आसीद्विवृत्तवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणम् ॥

Śāk. II 12.

The present scene suffers from two things. The very name of the Hemakūṭa suggests that on this golden-peaked mountain there is no vegetation, much less trees and creepers. Secondly, when Urvaśī is flying up, it is inexplicable how her necklace can get entangled in creepers. Even a ruse must appear natural. We can more readily believe in Śakuntalā's garment being caught in the branches of a tree, and her foot being pricked by a thorn.

Anyway the scene gives a vivid idea of her deep love for the king. The audience can expect some activity on her part to bring about her union with Purūravas. The expectations are sharpened and the suspense is retained.

७७ I 16. लते, अस्याः गमने क्षणविघ्नं आचरन्त्या त्वया मे प्रियं आचरितम् । यत् अपाङ्गनेत्रा परिवृतार्धमुखी इयं पुनः अपि मया अद्य दृष्टा । (औपच्छन्दसिकम्)

In this stanza the king pleased with Uavaśī's view thanks the creeper for having become instrumental in delaying Urvaśī's departure and for giving him a view of her full face. This clearly shows that he has definitely cherished love for her. In life, lovers have to thank such little things, for they often act as instrumental in bringing the lovers together.

क्षणविघ्नम्— A momentary obstruction; a temporary interruption, अपाङ्गनेत्रा— With the pupils turned to the corners of eyes. In the act of casting a parting glance at the king, Urvaśī half-turned her face and directed her eyes to their corners to have a full view of the king. It may also be explained as अपगतं अङ्गं यस्य सः मदनः नेत्रयोः यस्याः सा । Having love-inspiring eyes; of bewitching eyes.

७८ I. 17. अदः ते वायव्यं अङ्गं सुरेन्द्रस्य कृतापराधान् दैत्यान् लवणाम्बु-
राशौ प्राक्षिप्य महोरगः श्वभ्रं इव पुनः शरणिं प्राविष्टम् । (उपजातिः)

The charioteer must have frequently witnessed the romance of his master's love. Now he steps forth and awakens his master from his love-trance by drawing his attention to the fact that he (king) has no reason to wait there any longer, since his

weapon hurled against the demons has accomplished its mission of destruction and has returned back to the king. Thus the otherwise unending scene is brought to a sudden conclusion. सुरेन्द्रस्य कृतापराधान्—An irregular compound having the sense of 'कृतसुरेन्द्रापराधान्'. Such irregular compounds are condoned on the ground of 'सापेक्षत्वेऽपि गमकत्वात् समासः ।'. 'Who has done wrong to Indra.'

अदः—This; here is लवण°—In the ocean of salt. वायव्यम्—Presided over by the Wind-God. The weapon was charmed with the recital of a chant sacred to Vāyu. When discharged, it sped with the speed of the wind, hit the mark unfailingly and returned to the discharger, like the Australian 'Boomrang'. Note that only the Matsya P. version refers to the king employing the wind-missile against the demon. महोरगः इव—Like a big serpent. The simile suggests the deadly nature of the missile. शत्रुम्—A burrow; covert. ७९ उपश्लेषय—Bring near.

८० उर्वशीमार्ग°—The king gazes at the path Urvaśī has taken, as long as she can be seen. दुर्लभाभिनिवेशी—That ardently longs for an object quite difficult to obtain. The ways of love are unfathomable. The blind love knows no distinctions of stations in life, or caste, colour or creed bars. A person never knows when he is falling in love. So no discretion can be exercised at the time. When he becomes conscious of the same, it is too late. The king now becomes conscious of his love for Urvaśī. He finds that he is aspiring after an unattainable damsel. The mortal king can never win the heart of a celestial damsel, nor can obtain her. The consequent hopelessness makes him wonder at the strange working of love. cf. भगवन् सङ्कल्पयोने प्रतिबन्धवत्स्वपि विषयेष्वभिनिवेश...। Mālv. III.

I. 18. पितुः मध्यमं पदं उत्पतन्ती एषा सुराङ्गना शरीरात् मे मनः राजहंसी खण्डिताग्रात् मृणालात् सूत्रं इव प्रसभं कर्षति । (उपजाति)

The poor king describes the havoc wrought by love. Love has made his heart accessible to Urvaśī who has captivated it. Now that she has left the place, she has carried it off along with her, leaving the body of the king alone. The stanza describes that the king has become vacant-hearted. The audience is thus prepared to expect further developments of the plot that follow from the absent-mindedness of the king. This will land the

king in troubles with the queen who will learn about the king's love-affair and will try to put obstacles in it. Thus the first act is well connected with the rest of the drama. The expectancy created in the mind of the audience furnishes the necessary element of suspense.

प्रसभम् — adv. forcibly. पितुः मध्यमं पदम् — The middle step of her father; a periphrastic expression for the sky. The poet identifies the sage Nārāyaṇa, father of Urvaśī, with God Viṣṇu who in the Rigveda is described as traversing the entire universe in three steps. cf. इदं विष्णुर्विचक्रमे त्रेधा निदधे पदम् । This has a reference to the daily course of the Sun, the three steps being identified with the rise, the meridian and the set. The Purāṇas embellished it with the episode of the Vāmanāvatāra.

With the divine favours from God Śiva, the demon Bali became a universal suzerain and threatened the position of the gods. At the propitiation by the gods Viṣṇu undertook to deprive Bali of his oppressive sway, and disguising himself as a dwarf, presented himself in the sacrificial hall of Bali, and begged for land sufficient to be covered by his three steps. The magnanimous demon granted the request. Thereupon Viṣṇu assumed his mighty form, covered the earth with his first step, the sky with the second, and placed the third step on Bali's head not knowing where to place it, on asking. Kālidāsa uses another periphrastic expression for the sky. cf. अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः । रत्नाकरं वक्ष्ये मिथः स जायां रामाभिधानो हरिरित्युवाच ॥ Ragh. XIV 1. कर्षति—Draws forth; drags along. The king's mind follows Urvaśī though his body is stationed on the mountain. His mind is engrossed with thought about Urvaśī. खण्डिताग्रात्—The top from which has been cut or broken open. This suggests the king's person pierced through by the shafts of love. सद्मम्—Fibre.

The simile vividly suggests the love-lorn condition of the king. King Duṣyanta in the Śākuntala describes his state in the same situation in equally effective way. He says that his body is returning back to his camp, but the mind still haunts back with Śākuntalā, just as the banner-cloth flutters back when the chariot speeds on. cf. गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः । चीनांशुकमिव केतोः प्रतिवार्त नीयमानस्य ॥ Śāk. I 33.

The sudden dramatic entry of the nymphs immediately arrests the attention of the audience. Their woeful plight enlists

our sympathy and we get interested in the recovery of their friends, and watch breathless what happens to their friends. Our anxiety is a little relieved by the sudden entry of King Purūravas who assures them to recover Urvaśī. We get interested in the activity of the king. The suspense created in the first scene continues relentless through the second and the third scenes. In the fourth scene we share with the nymphs the joy over their friend's safe recovery. The fifth scene charms us by its subtlety of love-romance. The suspense is now over. But a new suspense is slowly worked up. The hero and the heroine appreciate each other's fascinating charms and the seed of love is sown in the fifth scene. By their matching qualities we feel along with them that they will form a good match in life; and that they should be united as life-partners. The last scene clearly discloses the deep mutual attachment of the two, and we are convinced that each will feel uneasy in the other's absence. The king points out the real difficulty in the matter. Urvaśī is the immortal celestial damsel, while he is a poor mortal prince; and we wonder how their union can be effected. This element of suspense is kept up by the poet throughout the drama with a masterful ingenuity.

The motif of the drama, the love of two youthful souls, is very skilfully developed by the poet. It is a case of love at first sight on either side. The first word the king addresses to Urvaśī is 'Sundari' (fair lady). This shows that he is charmed by her handsome person. This appreciation of her form rises in intensity limb by limb and unconsciously he is drawn towards her. The first sign of his love for her is obtained when he feels a thrilling sensation at the touch of her shoulder. Finally to his own grief he finds that he cannot be happy without her company; she has completely captivated his heart. Urvaśī with equal impetuosity reciprocates his love. She has a great regard for her saviour. He has a handsome and imposing personality as well. This doubles her regard; and her interest in the king deepens. To her joy she discovers that he also possesses a noble and dignified speech bespeaking an equally noble heart. Nothing more is required. Unconsciously she gives herself over to love. The jostling incident carries her to a further stage. She begins to act towards the king as if he is her lord. She is reluctant to leave his company. The necklace

incident shows that she will herself move in the matter to bring about her union with the king. Finally both depart with a desire to meet once again.

Another delightful feature of the act is the presentation of the main characters in their true colours. King Purūravas is at once presented as a chivalrous knight, a partisan of the forces of good and ever ready to stake his life for the sake of the innocent and the distressed. He possesses enviable prowess and is very confident of the same. But at the same time he is free from egotism; and is self-denying. His nobility of heart and modesty of character set off his heroism. He is a connoisseur of beauty and appreciates it wherever he sees it. Urvaśī's charms fascinate him and he falls in love with her at the first sight. But it is not passion but emotion that he cherishes towards her. In the circumstances, his love is perfectly natural. The noble side of his character is greatly emphasised in the first act by the poet. This serves a great dramatic purpose. Hereafter he will appear as a mad lover, an aspect which will not enlist our sympathy and interest in him, unless it be the misery of a great and noble soul. His divine parentage is once referred to and in that context his qualities appear consistent. He is the great grandson of the Sun who stands for तेजस् (light and power.) He is also a grandson of the Moon, the deity connected with love and romance and chivalrous qualities. The father's heritage prompted him to sympathise with the distressed nymphs and to assure them help. The mother's heritage bestowed him with prowess to vanquish mighty demons and even to oblige the Lord of the gods. The poet has a subtle suggestion also. The king has power— विक्रम— from the sun (आदित्य), and from the moon (चन्द्र) the desire to extend protection (रक्ष) to the nymphs. When these factors are brought together— विक्रमादित्य चन्द्ररक्ष— we get the name of the renowned patron of the poet.

Urvaśī, the celestial damsel is presented as a timid woman, frightened out of consciousness at her sudden abduction. She readily appreciates the handsome person of the king and is charmed by it into love for him. Her love is thus at first sight and impetuous. But it is a passionate emotion of love. She cannot readily part from his company. She is modest and bashful as a true maiden. The poet has greatly emphasised her human

like traits of character. She at once enlists our sympathy by her innocence, by her artless and impetuous conduct and by her enchanting charms. Citralekhā is a playful soul, full of merriment and fun. She charms us by her mischievous jokes at Urvaśī and her quickness in appreciating the hearts of the lovers and readily responding to it by her pranks. Throughout the play, this character of hers will stand in good stead to the lovers.

On the stage, representation of the scenes gains in effectiveness. The sorrow-stricken nymphs woefully crying for succour, the dramatic entry of the king in a chariot and his hurried departure in pursuit of the demon, the scenic grandeur of the Hemakūṭa supplying a charming and romantic background on which the love-romance of the king Purūravas and the celestial damsel Urvaśī is depicted, the grand descent of the king with the two nymphs from the sky, the romance of lovers brushing shoulders and experiencing a thrilling trance, again the descent of Citraratha in a golden chariot and finally the Ekāvalī scene followed by the flight of the nymphs into the sky—their visual effect will be unparalleled on the stage.

Last but not the least, the act is not left hanging as a superb piece. It is closely connected with the succeeding scene. The characters outlined herein gain in vivid details in the subsequent acts. The final scene prepares the audience to expect impetuous action on the part of Urvaśī; and the love-sickness of the king and his absent-mindedness forebode complications unfavourable to the king. Sufficient interest is created in the audience to know the further development of the love of two perfect souls.

The question is sometimes raised as to how far the depiction of tempestuous love between the noble and pious king Purūravas and Urvaśī who after all is a courtesan, is justifiable. But we should not forget that Urvaśī is a divine damsel, even though a courtesan, and as such desirable for a mortal prince. The Sanskrit stage expressly allows such alliances. cf. दिव्यवेद्याङ्गनानां हि राज्ञां भवति सङ्गमः । दिव्या च वेद्या साप्यत्र यथैव कुलजा तथा ॥ N. S. Also : वेद्या चेन्नायिका राज्ञः सा दिव्या स्यान्न मानुषी । (वसन्तराजीय).

Act II

INTERLUDE.

Scene : The precincts of the Vimānapratichanda Palace of the king.

Enter the Vidūṣaka, a confidant of the king, musing over the secret of the king's new love affair, entrusted to his care. His garrulous nature finds it very difficult to keep it a close secret. He is seeking solitude till he joins the king's company. Just then, there arrives on the scene Nipuṇikā, a shrewd maid in the service of the queen. She is specially despatched by the queen who is annoyed at the sudden change in the king's disposition, and who suspects a secret love of the king. The maid is commissioned to learn the secret in the matter from the Vidūṣaka. She searches him out who feels the king's secret bursting forth at the sight of that wicked wench. Nipuṇikā humours him by flattery and cleverly befools the dunce of a Brahmin. She imposes upon his mind that she already knows the secret and wants only the corroboration thereof. The simpleton gives out the secret and Nipuṇikā is pleased at her success in eliciting the secret. She further succeeds in extracting a promise from him that he will try to dissuade his friend from this phantom of love. She thereafter hastens to her mistress. The royal bard announces the hour of mid-day whereupon the king rises from the judgment-seat. The Vidūṣaka also quits the stage to join his friend.

१ विदूषकः — The Vidūṣaka is a stock character in a Sanskrit drama. He is generally a Brahmin, a boonday companion of the hero. He excites mirth by his quaint dress, sallies of wit, misshapen form, and ludicrous behaviour. He makes fun at others and is himself made a butt of ridicule by others. In this he corresponds to the clown of the Western drama. But he differs essentially from the latter. The clown is a buffoon pure and simple whose only business is to provide comic relief at intervals. His existence is not vital to the main plot. The Vidūṣaka, on the other hand, is a bosom friend of the hero, and actively helps the latter in his love-affairs. His stupidity and absurdity vitally affect the plot, introduce new complications in to it and further the main action.

cf. कुसुमवसन्तायभिः कर्मवपुर्वेषभापाद्यैः। हास्यकरः कलहरतिविदूषकः स्यात्स्व-
कर्मज्ञः॥ S. D. VI. 42.

ही ही— Peculiar exclamation of the transport of joy of the Vidūṣaka. निमन्त्रणिकः— One who is invited to dinner. परमाद्येन— With heavy or rich or delicious food; sumptuous meal. राजरहस्य— The king's secret; the love of the king for Urvāśī. स्फुटमानः— A Kṛdanta formation denoting habit, according to the rule ताच्छील्य-व्यवचनशक्तिषु चानश्। Pāṇ. III. 2. 129. Usually or habitually bursting. A Brahmin, not getting a rich food daily, when entertained to a sumptuous meal, voraciously over-eats his fill, and then has the sensation that his belly may burst. The Vidūṣaka with whom the king has confided the secret of his love for Urvāśī is overjoyed at the great honour done to him by the king. Though he is warned against its betrayal, still his garrulous nature and the desire to parade his greatness conspire against his guard, and the poor Brahmin finds the secret bursting forth from his belly. The comparison is most vivid and apt. The Vidūṣaka is characteristically fond of picking his similes from the province of food. Such ludicrous and fantastic comparisons easily create laughter. आकीर्ण—Here used as a substantive. In the concourse of men; in a crowded place.

जिहां रक्षितुम्— To keep my tongue; to guard it against betrayal. In the concourse of people, he fears that he will blurt out the secret, as there is every likelihood that somebody will speak to him and then he himself cannot control his tongue. धर्मासन—The judgment-seat; the Council-hall; the Star-chamber wherein the king sits to settle disputes among subjects and to dispense justice. cf. धर्मासनाद् विशति वासगृहं नरेन्द्रः। U. I. कार्यासन means the same thing. विरलजनसम्पात— Where there is a sparse gathering. The term aptly suggests the usual commotion and crowd in a court of law. विमानप्रतिच्छन्द— The name of the royal palace. cf. मेघप्रतिच्छन्द (Śāk. VI.) परिसर—Vicinity; neighbourhood; outskirts; bordering region. २ देवी— The chief queen; the crowned consort. cf. 'देवीति महिषी वाच्या राज्ञा परिजनेन च।' 'कृताभिषेका महिषी।' अमर०।

काशिराजपुत्री— The daughter of the king of Kāśī. The crowned queen of Purūravas. The reading काशीराज is mistaken. cf. धृष्टकेतुश्चेकितानः काशिराजश्च वीर्यवान्। B. G. I 5. काशिराजश्च शैव्यश्च प्रीयमाणो युधिष्ठिरे। Mbh. IV 72. हञ्जे— The term of address towards a female servant. cf. समा हलेति, प्रेष्या च हञ्जे। D.R. II 70. निपुणिका—This is the

most happy choice of the name of the maid. She is clever enough to worm the king's secret out of the Vidūṣaka. आर्यपुत्र—The term of address or reference to their husbands by ladies. cf. सर्वलोभिः पतिर्वाच्य आर्यपुत्रेति यौवने । N. S. शून्यहृदय—Vacant-hearted; absent-minded. The king has so far advanced in his love-longings that there is a visible change in his attitude, which the queen does not fail to notice. The king is going through his daily routine but without any heart which is engaged by the thoughts about Urvaśī. Beautiful things excite him not to joy, he neglects to attend cabinet-meetings; his nights are passed wide awake on uneasy beds, and in his addresses he often commits slips of tongue. cf. रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते । शय्याप्रान्तविवर्तनैर्विगमयत्युनिद्र एव क्षपाः ॥ दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा । गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥ Śāk. VI 5.

माणवक— Either the Vidūṣaka's proper name, or a nickname suggestive of his clownish traits. cf. ह्रस्वो मानवः माणवकः ।

जानीहि— Learn; ascertain; inquire. The Vidūṣaka being a bosom friend of the king, the queen expects him to know the cause of the king's present uneasiness. उत्कण्ठा— Indisposition; uneasiness of the mind. ब्रह्मवन्धुः— The wretch of a Brahmin; the depraved Brahmin, the unworthy Brahmin; who is a Brahmana by the accident of birth, but otherwise unfit for the designation. (Marāthi—भटुर्गा) cf. ब्रह्मवन्धुरधिकेपे निर्दोशे च द्विजन्मनाम् । Viśva. The Vidūṣaka is a Brahmin by caste, but he leads the wretched life of a royal parasite. अतिसन्धेयः— To be deceived; to be outwitted; अवश्यायतल्लि—Dew-drop. Nipuṇikā knows well the garrulous nature of the Vidūṣaka who cannot keep anything secret for long. The simile aptly suggests his blurting out of the king's secret. Early in the morning dew is deposited on the fine grass-blades, but it does not stay there any longer. At the first flutter of the morning breeze it drops down. Similarly, Nipuṇikā suggests that a simple enquiry will elicit the secret from the Vidūṣaka.

आलिखितो वानर इव— Like a monkey drawn in a picture. The Vidūṣaka often has a monkey-like appearance and is always restless like a monkey. The monkey is found restful only in a picture. This suggests the unusual silence of the Vidūṣaka. cf. ननु आश्रमवासपरिचित एव शाखाशृङ्गः । Vik. साधु रे पिङ्गलवानर साधु । Mālv. III आर्यं वन्दे—Note that in order to humour the Vidūṣaka, she assumes

an humble attitude. This also disarms all suspicion on the part of the Vidūṣaka about her mission.

३ स्वस्ति भवत्यै—Good betide you. The Vidūṣaka returns her homage with a blessing. cf. विदूषकेण भवती राज्ञी चेदति शब्धते। D.R. II.71. इनां दुष्टचेष्टिकां etc.—The Vidūṣaka finds himself in a great difficulty. He is already bursting with the secret and hence is seeking out a solitude. But he is hunted out by the wicked maid, and in her presence he is sure that he cannot guard the secret. Thus the scene is very humorous and piquant with subtle characterisation. सङ्गीतव्यापारम्—The studies in dancing and music. cf. नृत्यं गीतं च वाद्यं च त्रयं सङ्गीतमुच्यते। N. S. These were noble arts in ancient India. High-born ladies and princesses were specially taught these arts. cf. गीतं नृत्यं विचित्रं च वादित्रं विविधं तथा। शिक्षयिष्याम्यहं राजन् विराटस्य पुरात्रियः॥ Mbh. IV. 2. क प्रस्थितासि—The Vidūṣaka exercises his greatness as a Brahmin to question her random movements. Mark the subtle fun in it.

६ देवी भणति—The cunning maid so words her imaginary message from the queen as to flatter the Vidūṣaka. He will naturally feel honoured to hear that even the queen solicits his help. पक्षपाती—Partial; taking the side of; displaying interest in the cause of. अनुचित°—Afflicted by unmerited miseries. Mark the force of the word. The clever maid appeals to the nobler side of the Vidūṣaka. Sympathy naturally arises for a victim of undeserved sufferings. न उपेक्षते—Does not remain indifferent; does not disregard. ७ सवितर्कम्—Reflecting. The Vidūṣaka cannot grasp her meaning at once. To his simple mind, the queen cannot be afflicted from any quarters.

प्रतिकूलम्—An unfavourable act; a wrong; an ill turn. The only possible quarter from which the queen can suffer anything is her lord, the king himself. ८ आर्यं यन्निमित्तं etc.—The maid shrewdly lays her plan. She pretends that she knows the king's love. This is an outright lie. But it works. The Vidūṣaka falls an easy victim to her intrigues. नामधेय—By the christian name. cf. नामरूपभोगेभ्यो ध्येयः स्वार्थे। (वार्तिक). आलपिता—Was addressed. This slip of the tongue is technically called गोत्रस्खलन— which is very commonly referred to by Sanskrit poets.

९ कथं स्वयमेव etc.—As was desired by Nipūṇikā, the dunce understands that the king has himself divulged the secret about

his love for Urvaśī in addressing the queen with the name of Urvaśī. जिहायन्त्रण—Restraint of the tongue. The Vidūṣaka argues to himself thus. He has promised the king to guard the secret, but it is a bilateral agreement. If the king has himself violated it, it is nullified and the Vidūṣaka is no longer bound to abide by it. He will be guarding something which is already an open secret. He is unnecessarily suffering pain in checking the promptings of the tongue. Further, he is depriving himself of the joy of parading his greatness in the palace. आमन्त्रिता—Addressed.

उर्वशीति—As Urvaśī. The ingenious intrigue of the maid succeeds in eliciting the secret about Urvaśī from the unsuspecting Brahmin. The Vidūṣaka feels that he is simply confirming the report, whereas in reality he is betraying the king's secret.

उन्मादितः—Infatuated; a maniac. विनोदविमुखः—Who is averse to all pleasure or diversion. Eversince the sight of Urvaśī, the king has become very fastidious. To his eyes there is no beauty but hers; to his ears there is no sound, but the sweet, sonorous voice of hers; to his mouth, nothing is as tasteful as a kiss of her lip, and his body would delight only in soft and pleasing touch of hers. Hence howsoever the Vidūṣaka may try to divert him, that has never attracted the king, and he has drifted more and more to contemplation about Urvaśī. Hence the Vidūṣaka finds these days the king's company to be very dull and uninteresting. He is displeased with his friend and has a grievance against Urvaśī, the cause of all this. He easily makes a common cause with the queen, and builds a united front against the king and Urvaśī.

१० भेदनम्—Breach; a rupture; a break. रहस्यदुर्ग—The fortress in the form of the secret. The maid gloats over her triumph. किं तावत्—etc. Shrewd Nipuṇikā does not hasten away to her mistress to report the secret. That would have raised suspicions about her mission in the mind of the Vidūṣaka. Hence she puts him a question to lead him off her scent.

११ यत्ने—I (shall) try. The Vidūṣaka, on his part, gives a solemn assurance to the queen that he will fight out the common enemy, and that he will not show his face to the queen till he has succeeded in dissuading the king from this futile longing. मृगदृष्टिका—The mirage; the Johnsonian phantom of delight; something quite unattainable. The Vidūṣaka expressly declares that

the king's courting of Urvaśī is like the chase of a mirage by a deer. The celestial damsel is quite unobtainable by a mortal. cf. स्तोत्रोवहां पथि निकामजलामतीत्य जातः सखे प्रणयवान् मृगतृष्णिकायाम् । Śāk. VI.16. १३ वैतालिकः— विविधेन तालेन चरतीति ठक् । The bard, minstrel. His duty is punctually to announce to the king the various periods of day by singing appropriate songs. The songs often remind the king of his duties for the following watch. Here he recites a stanza to announce that the court-time is over and it is time for the king to relieve himself by recreation. cf. तत्तत्प्रहरकयोग्यै रागैस्तत्काल-वाचिभिः । सरभसमेव वितालं गायन् वैतालिको भवति ॥ (भावप्रकाश).

II. 1 तव दिनकृतः च आसां प्रजानां आलोकान्तात् प्रतिहततमोवृत्तिः अधिकारः तुल्योद्योगः नः मतः । एषः ज्योतिषां अधिपतिः व्योममध्ये क्षणं तिष्ठति । दिवसस्य पष्ठे भागे त्वं अपि आत्मनः छन्दवर्ती (भव) । (मन्दाक्रान्ता).

The bard explains that the king resembles the sun inasmuch as both discharge similar functions. The sun stops awhile on the meridian, so the king may also suspend his activities and rest awhile. The stanza is important for interpretation.

(A) आलोकान्तात्— लोकान्तमभिव्याप्य (i) Spreading over the very boundaries of his kingdom. (ii) Covering all the classes of society. (iii) Extending to the farthest limit of the world. The first two apply to the king, the last to the sun. The king fights and suppresses evil tendencies all over his kingdom, down to the lowest strata of society. The sun dispels darkness beyond the borders of the world. cf. 'लोकस्तु भुवने जने ।'; अन्तः स्वरूपे निकटे प्रान्ते निश्चयनाशयोः । हेम.

(B) आलोकमादात्— (i) By mere presence, appearance or sight. (ii) By light or lustre. cf. आलोकौ दर्शनोद्योतौ । By the 'darśana' of the king, one's evil is removed. उक्तं च— अग्निचित् कपिला सत्री राजा भिक्षुर्भूहोदधिः । दृष्टमात्राः पुनन्त्येते तस्मात्पश्येत् सदा बुधः ॥ By the mere threat of harsh punishment, the king counteracts evil tendencies in his subjects. Whenever an evil crops up in the mind, the figure of the strict king appears before the mental vision, and the evil thought drops down. cf. अकार्यचिन्तासमकालमेव प्रादुर्भवन् चाप-धरः पुरस्तात् । अन्तःशरीरेष्वपि यः प्रजानां प्रत्यादिदेशाविनयं विजेता ॥ Ragh. VI 39. The sun destroys darkness by its light. cf. सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा । Ragh. V 13.

प्रजानां प्रतिहततमोवृत्तिः— Again a case of सापेक्षसमास. This qualifies both the king and the sun. प्रजानां— (A) i. Of the subjects. ii. Of the created beings. (B) i. For the sake of his subjects. ii. For the sake of the created beings.

प्रतिहत^०—(i) प्रतिहता तमःप्रधाना वृत्तिः येन स । (You) who drive away or counteract evil tendencies (तमोवृत्तिः). The Sāṅkhya Philosophy postulates the Prakṛti (Matter) as the material cause of the world. It is constituted by three aspects—the सत्त्व, the रजस्, the तमस्—well equipoised in the original state. The evolution begins when this equipoise is disturbed. The evolution proceeds on three lines, as one or the other aspect (गुण) predominates. The तमस् element produces demons and demoniacal or evil tendencies. When this तमस् aspect predominates in a people, they are overcome by ignorance, non-initiative or indolence, negligence and indiscrimination. cf. अप्रकाशोऽप्रवृत्तिश्च प्रमादो मोह एव च । तमस्येतानि जायन्ते विबुद्धे भरतर्षभ ॥ B. G. XIV 18.

The king is to counteract all these evil propensities. Education is the first and primary duty of a state, to counteract the gloom of ignorance. The state is to assume all initiative and direct all trade and commerce and industries. The state is to give security of person and property to people by punishing evil-doers, by dispensing justice and protecting them against internal disorder or foreign aggression. cf. नियमयसि कुमारप्रस्थितानात्तदण्डः प्रशमयसि विवादं कल्पसे रक्षणाय । Śāk. V 8. The state is to dispel infatuation (मोह) by enforcing the ideal of Dharma and by the spread of philosophical learning. Such is the wide implication of the word प्रतिहततमोवृत्तिः । (ii) प्रतिहता तमसः तमिस्रायाः वृत्तिः येन स । Who has counteracted the existence of darkness, dispelled it, driven it away.

Compare with this : दुरितं दर्शनेन घ्नन् तत्त्वार्थेन नुदन् तमः । प्रजाः स तन्त्रयाञ्चक्रे शश्वत्सूर्य इवोदितः ॥ Ragh. XVII 74. नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याःप्रदोषाः । Megh. II.

तुल्योद्योगः — Involving similar exertions; discharging similar functions. अधिकारः — Office; power. The office of the sun and that of the king discharge similar duties for people. In other words the king is as great as the sun himself. By the way, it may be noted that the sun dispels darkness in the early part of the day, and the king also administers justice in the morning.

नः— To us, the people in general. तिष्ठति— Stands still; has some rest after the great exertion. क्षणम्— For a moment. It is believed that the sun stands still for a while on the meridian at the dead of noon. ज्योतिषां अधिपतिः— The lord of the luminaries; the sun. पष्ठे भागे— (i) In the sixth hour after sunrise at 6 a. m. i. e. at dead of noon. (ii) In the sixth division of the day. The Indian ideal of a king is very high and noble. The welfare of his subjects depends upon proper discharge of his multifarious duties by the king. He has a heavy time-table for day and night. They are divided into eight parts each, one division being equal to one and a half hour. Specific duties are prescribed for each division. The day's divisions are thus divided : (1) Daily Budget and military postings. (2) Administration of justice. (3) Bath, meals and studies. (4) Interviews with various departmental superintendents. (5) Deliberations with the council of ministers; Reports from spies. (6) Recreations. cf. पष्ठे स्वैरविहारं मन्त्रं वा सेवेत। (7) Inspection of the army. (8) Planning of expeditions with the commander-in-chief. (Arthasāstra). cf. पष्ठे स्वैरविहारो मन्त्रो वा सेव्यः। सोऽस्यैतावान् स्वैरविहारकालोः यस्तिष्ठांस्त्रेपादोत्तरा नाडिकाः। Daśa. VIII. The sixth part falls between 1-30 p. m. to 3 p. m. During this time, no specific state duty is assigned to the king. He is allowed to pass this time in recreation or rest according to his free will. There is a little discrepancy about time in the text. At the end of the second act the king says ' गतमर्थं दिवसस्य ।' i. e. it is 12 noon. But the sixth part begins at 1-30 p. m. Our recourse is to the occasional variations (allowed by the Arthasāstra) to suit individual cases.

पष्ठे भागे— The expression also suggests the revenue collected by the king. A king is to collect sixth part of land-produce from his subjects. The revenue thus collected, the king is allowed to spend on administration as he likes. cf. धान्यानामष्टमो भागः पष्ठो द्वादश एव वा। Manu. VII 130. ऊधस्यमिच्छामि तवोपभोक्तुं पष्ठांशसुर्व्या इव रक्षितायाः। Ragh. II 67. छन्दवर्ती— Acting according to one's own will or pleasure. (छन्दस्). प्रवेशकः— Interlude.

The Sanskrit Dramaturgy divides the plot of a drama into two broad divisions from the point of its representation on the stage. cf. द्विधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः। सूच्यमेव भवेत्किञ्चिद् दृश्य-श्रव्यमथापरम् ॥ D. R. I 56. The सूच्य consists of scenes, incidents and information which cannot be actually represented on the stage either because they lack any dominant sentiment or are

otherwise unworthy of representation. Nonetheless, their knowledge is to be conveyed to the audience by mere reference, for the proper and consistent understanding of the whole plot. This information is imparted to the audience by introductory scenes of different varieties viz. विष्कम्भक, प्रवेशक, चूलिका, अङ्कास्य and अङ्गावतार. The प्रवेशक is defined as : प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः । अङ्कद्वयान्तर्विशेषः शेषं विष्कम्भके यथा ॥ S. D. VI 57. It is a small scene in the form of a dialogue between low characters. They speak a Prākṛit dialect. Through their conversation, information is conveyed to the audience about incidents that have occurred in between two consecutive acts, or those which are going to take place in the near future. Thus it forms a connecting link in the drama, connecting minor, undramatic and dropped incidents with the major plot. A Praveśaka cannot stand at the beginning of the first act, but only in between two acts.

The interlude serves its purpose well. The development of the plot over the last act is pleasantly conveyed. The king's love for Urvaśī has grown so intense as to effect a visible change in his attitude and behaviour in the palace. He loses interest in other beautiful things, neglects state-affairs and always keeps to himself aloof from society, all the while engrossed in thoughts about Urvaśī. He has confided the love-secret to the Vidūṣaka, his boonday friend, and sought his help in the matter of securing Urvaśī. The chief queen Auśīnarī has marked the strange behaviour and is puzzled over it. She is anxious to learn the secret of the strange change in her husband. She is more worried with the suspicion that a lady is the cause. For the signs do prognosticate a mental ailment.

The interlude itself furthers the action of the play. The ingenious trick of the clever maid succeeds beyond expectation. The dunc Vidūṣaka is outwitted of the royal secret in his possession. The news only confirms the queen's suspicion of the king's secret love-affair and excites her feminine jealousy, whereby she will oppose such a union. The plot is thus complicated. The triangle of love thus created heightens our interest. The original suspense at the close of the last act is intensified since the queen will now apply a third force in the opposite direction and the result is held in suspense.

The scene by itself is perfect and most humorous. The two characters presented here, by contrast give bold relief each to the other. The stock character of the Vidūṣaka is made more life-like. His mental conflict between his own garrulous nature and the king's bidding to guard the secret, his stalwart effort and his confusion at the approach of the wicked maid are vividly brought out. His over-simple, unsuspecting nature bordering on stupidity and his unreflecting haste cause laughter and mirth. Nipuṇikā, true to her name, has a resourceful mind, a deceptive tongue, and is a perfect mistress of cunning and machination. She carries out her ruse with calculation and a confident mind. The dialogue wherein each feels that he or she is deceiving the other is a constant source of humour and delight.

THE MAIN SCENE.

The present act may be sub-divided into seven distinct scenes.

Scene I : The Palace.

Enter the love-smitten king Purūravas engaged in conversation with the Vidūṣaka who has now joined the king's company. The king inquires of the Vidūṣaka whether he is guarding the secret, and the alarmed Brahmin with a ready wit conceals his betrayal. The Vidūṣaka then proposes, by way of diversion, that they should go to the royal kitchen and regale themselves by feasting their eyes upon delicious dishes in preparation. The king rules out this proposal on the ground that it is inefficacious in the case of love-longings. Humorously the Vidūṣaka makes a fun at the king's hankering after a celestial love. The king expects comfort in solitude and both proceed to the Pramadavana.

Scene II : The Pramadavana.

On entering the garden the king finds to his great dismay that the vernal beauty aggravates his love-sickness.

Scene III : The Atimukta bower in the Garden.

Both enter a creeper-bower and sit down on a marble seat. The Vidūṣaka draws the king's attention to the lovely creepers, but the fastidious king is unmoved. He requests the Vidūṣaka to think out a remedy to secure Urvaśī. The Vidūṣaka solemnly professes to engage in to deep meditation and warns the king

against disturbing bewailings. The poor king is all silent and engrossed with hopes of union revived at good omens.

Scene IV : In the mid-air.

Urvaśī and Citralekhā appear in the mid-air. From their delightful conversation we learn that Urvaśī, prompted by the dictates of love, has decided to approach her lover, shouldering aside all shame. The nymphs are on their way to the royal palace. Citralekhā warns her against her rash act, but she is silenced with the reply that love goads her on. They now come over the royal garden.

Scene V : The same bower.

The nymphs land into the garden where they find the king engaged in a tête-à-tête with his friend. Urvaśī eavesdrops them. The Vidūṣaka rising from his meditation, advises the king to regale himself with Urvaśī's company either in dream or with a portrait drawn by him. But the king declares both as unavailing to him and despairingly accuses Urvaśī of wilful indifference at his mental agony. Hit by this, Urvaśī answers the charge by inscribing on a magic birchleaf, verses expressive of her greater agony and avowal of deep love. She drops the letter in the vicinity of the place. The Vidūṣaka picks it up and the king is delighted at the message and hopes for a union. The love-letter is deposited with the Vidūṣaka for safe-custody. At Urvaśī's bidding, Citralekhā presents herself before the king and delivers Urvaśī's request to deliver her from the overpowering agony of love. The king gallantly returns the same request. Meanwhile Urvaśī appears on the scene and is warmly greeted by the king. Just then the love-romance is foiled by a heavenly announcement re-calling Urvaśī. She is to act in a play to be staged before the celestial audience. The two nymphs, helpless as they are, unwillingly obey the summons. The king sinks back in misery at their departure. By way of diversion the king demands of the Vidūṣaka the deposited love-letter. But he has lost it through carelessness and that has been blown away by the wind. The king blames him for the loss and both begin a vigorous search for the same.

Scene VI : Behind the bower.

Enter the queen with her maid Nipuṇikā. She is anxious to verify her maid's report of the king's new love-affair. She over-

hears her husband's close conversation with the Vidūṣaka. In the meanwhile, the birchleaf, carried away by the wind, clings to her anklet. Nipuṇikā picks it up and reads, only to find that it refers to the same scandal. The queen is incensed with jealous anger and decides to reprove her faithless lord.

Scene VII. : The same bower.

The king and the Vidūṣaka are engaged in a search for the love-letter. Just then arrives the queen with the same letter and confronts them with its presentation. The embarrassed king disowns the letter. But the Vidūṣaka's conflicting plea only confirms her suspicion. The non-plussed king submits and conciliates her with prostration. The wrathful queen is disgusted with this shamelessness and hypocrisy; spurns away his prostration and departs in hot temper. The king is shocked at her rude behaviour, but still cherishes a high regard for her and expects repentance of her. Both he and the Vidūṣaka then repair to the palace as it is high time for bath and dinner.

१५ उक्कण्ठितः — Love-lorn; filled with love-yearnings; love-sick. The king has so far advanced in his love for Urvaśī that he is pining for her.

II. 2. आ दर्शनात् सा सुरलोकसुन्दरी मकरकेतोः अवन्ध्यपातेन बाणेन कृत-
मार्गं मे हृदयं प्रविष्टा । (आर्या). •

The love-sick king enters on the stage drowned in thoughts about Urvaśī. Half to himself, half to the Vidūṣaka, he explains how Urvaśī has taken possession of his heart. To a possible query why he has not stopped her from storming the citadel of his heart, he pleads that she has entered through a rupture already effected by the unfailing shafts of love against which he cannot prevail.

आ दर्शनात् — Eversince she was seen. cf. It was a case of love at first sight. मकरकेतोः — Of the shark-bannered god; god of love; Madana. अवन्ध्यपातेन — Whose impact is not barren of effect; infallible; unfailing. कृतमार्गम् — कृतः मार्गः यसिन् । In which an opening is made. Urvaśī has an easy passage into his heart. १६ तपस्विनी — Poor; helpless; pitiable. When the Vidūṣaka notices the king's burning passion for Urvaśī, he is convinced that the queen has a just cause for grievance against the king and that she is rightly aggrieved over her lord's new love-affair. १७ रहस्यनिक्षेपः — The

open deposit in the form of the secret of love. समक्षं तु निक्षेपणं निक्षेपः। Note that the very first question asked by the king is about the secret confided to the Vidūṣaka, since the garrulity of the fool is wellknown to him. १८ सविषादम्— With dejection, sorrowfully. The king's question startles him. It brings to him the realisation that he has been duped by the wicked maid, and made to betray the royal secret. This uneasy condition of the gullible fool must cause not a little amusement to the audience. अभिसंहितः— Gulled; duped; befooled; deceived. अन्यथा— Otherwise the king's query is unaccountable. Had the king himself really divulged the secret, as Nipuṇikā made him believe, then he would not have made this query. १९ सावकम्— Apprehensively. The silence of the Vidūṣaka naturally rouses in him the suspicion that the talkative spirit might have blurted out the secret. cf. मौनं सम्मतिलक्षणम् ।

२० एवं मया etc.— The Vidūṣaka finds himself in an inescapable dilemma viz. either with an open confession of his stupidity or a direct lie to his friend. With a ready wit he evades the question and humorously explains his silence. This saves his face from the otherwise awkward situation. He is silent because his tongue is so well trained in restraint and secondly, is not a rash act a cause of misery? cf. सहसा विदधीत न क्रियामविवेकः परमापदां हि पदम् । Kirāt. २१ युक्तम्— The king is pleased at this show of the Vidūṣaka's sincerity in guarding his love-secret. विनोदयेयम्— Divert; beguile; amuse; please myself. २२ महानसम्— To the kitchen. These references to dainty delicacies are the trick of the Vidūṣaka's trade to create laughter. He provides the essential comic relief in the Sanskrit drama. Of course he is all serious in his prescription. २४ पञ्चविधस्याभ्यवहारस्य— Of five types of food. cf. अभ्यवहारस्य पञ्चविधत्वं भक्ष्यभोज्यलेह्यचोष्यपानीयभेदेन । It may refer to five dainty dishes cf. Marathi पंच पकावें. The Vidūṣaka's recommendation is based upon his own personal conviction.

उपनतसम्भारस्य— The materials for which have been brought together. योजना— The preparation. The accuracy of the Vidūṣaka in the department of eatables is quite in consonance with his gluttonous character. शक्यं उत्कण्ठा विनोदायितुम्— It is possible to divert your love-melancholy. The uncommon but idiomatic usage should be marked. The general rule is that the subject and the predicate should agree in number, gender and person.

The Mahābhāṣya uses the expression शक्यं चानेन श्रमांसादिभिरपि क्षुत् प्रतिहन्तुम् । वामन rules that शक्यमिति विलिङ्गवचनस्यापि कर्माभिधायां सामान्योप-
 क्रमात् । (का. सूत्रवृत्ति. V. 2.) २५ ईप्सित—The object of desire; in
 the case of the Vidūṣaka, the delicious dishes. सन्निधान—Presence.
 रस्यते—Be pleased; will find delight. दुर्लभप्रार्थनः—Whose desire
 is difficult to fulfil; hankering after an unobtainable object. The
 king is fully aware that his desire to secure Urvaśī's love is all
 moonshine, for she is a heavenly nymph while he is an earthly
 being. आत्मा—Myself. The king rules out the Vidūṣaka's sugges-
 tion as inapplicable in his own case.

२६ ननु भवान् etc.—This was a challenge to the Vidūṣaka's
 ingenuity. He cannot understand the foolish anxiety of the king.
 In all seriousness he points out that just as the king is charmed
 by Urvaśī, equally so, if she has seen him, she must have been
 fascinated by his person and is sure to have fallen in love with
 him. Then the king has no cause for despair, since it is a case
 of mutual attachment. It is not impossible to secure her. This
 clear logic shows that the fool does not always wear the motley
 in his brain.

२७ पञ्चपातः—Partiality. The king questions the Vidūṣaka's
 proposition and stamps it as a false consolation, proceeding from
 the affection which the Vidūṣaka bears to him. There is no in-
 herent concomitance between love and first sight. The fact that
 Urvaśī has seen him does not and cannot mean that she has
 fallen in love with him. The king persists in his conviction that
 Urvaśī is difficult to secure and that he is quite unworthy of the
 hand of a celestial beauty. He cannot bring himself to believe
 that he himself possesses such a handsome form as to captivate
 the heart of a celestial damsel as well. The king's modesty
 herein is noteworthy.

३० एतावन्मन्त्रय^०—By you thus arguing. कीर्तुहलम्—Curiosity.
 The Vidūṣaka believes the king to be the most handsome person,
 and consequently worthy of the celestial beauty. If the king
 considers himself quite unworthy of her, then certainly she must
 be phenomenally beautiful. His curiosity is aroused to learn her
 beauty. अद्वितीया—Peerless; unequalled. अहमिव विरूपतया—Just as
 I am in point of deformity. The Vidūṣaka is proverbially deformed
 and ugly, much resembling the circus buffoon. That is a

constant source of humour. He does not fight shy of his weakness. He is a perfect sport and does not spare himself of his own critical and comic wit. There is sufficient humour and vividness in the strange comparison. cf. मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम् । Śāk. VI. ३१ प्रत्यवयवम्— Limb by limb. i. e. in detail. समासतः— In brief; as a whole; in a general way. cf. सखे प्रत्यवयववर्णनायां के वयम् । तथापि किञ्चित्कथयामि । Ru. II

३३ II 3. सखे तस्याः वपुः आभरणस्य आभरणं, प्रसाधनविधेः प्रसाधन-विशेषः उपमानस्य अपि प्रत्युपमानम् । (आर्या.)

Since Urvaśī is infinitely beautiful, no description can encompass her infinite charms. The king only makes a modest attempt at the most general description. Love inspires him to the highest eloquence. आभरणम्— An ornament. The ornaments are generally worn by ladies to adorn their bodies. But Urvaśī lends grace to the very ornaments that she wears. cf. इयमवयवैः पाण्डुक्षामैरलङ्कृतमण्डना । M. M. I. नैसर्गिकलावण्यप्रभाववत्या विभूषणं भारः । Ru. IV कण्ठस्य तस्याः स्तनवन्धुरस्य मुक्ताकलापस्य च निस्तुलस्य । अन्योन्य-शोभाजननाद्वद्भव साधारणो भूषणभूष्यभावः ॥ Ku. I 42. ' Handsome is that handsome does.' प्रसाधनविधिः— The art of decoration; toilette. Ladies are particular in their fashions of doing hair. Puffs and powders, paints and pomades, scents and lipsticks are assiduously employed by ladies to heighten their personal charms. But Urvaśī's natural beauty is superior to such a cultivated beauty. The lipstick fades before her red lip.

प्रत्युपमान— A counter-standard of comparison. Generally, the उपमान is superior to the उपमेय, the thing to be compared. The comparison raises the उपमेय to the level of the उपमान. For example मुखं कमलं इव । the face is compared to the lotus in point of delicate beauty; here the implied assumption is that the lotus is more beautiful than the face. Ordinarily the उपमानोपमेयभाव is non-interchangeable. cf. उत्कृष्टगुणवत्तया सम्भाव्यमानमुपमानम् । अपकृष्टगुणवत्तया सम्भाव्यमानमुपमेयम् । This rule is simply converted in order to bring out prominently the possession of the common quality by the उपमेय. In the case of Urvaśī, the common standards are denied their position and she is enthroned in their stead. Her exquisite beauty is incomparable. It cannot play a second fiddle to anything.

This is an instance of the प्रतीपालङ्कार which is defined as प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् । निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥ S. D. X. 87. Kālidāsa excels in the descriptions of the beauty of his heroines. cf. सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वसृजा प्रयत्नदेकस्मैन्दर्यदिदृक्षयेव ॥ Ku. I. 49. चित्रे निवेश्य परिकल्पितसत्त्वयोगा । रूपाच्चयेन मनसा विधिना कृता नु । Śāk. II. 9. Tennyson describes his 'Princess' as, 'All beauty compassed in a female form'. Wilson writes of Urvaśī—'She was delicately and symmetrically formed; was graceful in her gestures and fascinating in her manners; her voice was music; her countenance was dressed in smiles, and her beauty was such as might enchant the world.' ३४ अतः खलु—Because Urvaśī is so indescribably beautiful. दिव्यरस— (i) The divine love (रस) i.e. love of the celestial damsel Urvaśī. There is a slang suggestion. It is the syrup (saliva) on the lip of the nymph, which the king will taste when he kisses her lip. (ii) Heavenly waters (रस) i.e. waters falling from clouds rain-drops.

चातकव्रत—The vow of a Cātaka. It is a poetic convention that the Cātaka bird, even when greatly thirsty, drinks no water other than that falling from clouds. It will never drink water fallen upon the earth. It looks up to clouds for raindrops to fall directly into its mouth. Mallinātha informs us, 'धरणीपतितं तोयं चातकानां रजाकरम्।' Also. cf. सूक्ष्मा एव पतान्ते चातकमुखे द्वित्राः पयोविन्दवः । Nīti. 121. Mr. Pandit informs us that the Cātaka is not a fabulous bird. It is a very small dove-like bird with a long tail. It combines in itself the black, the yellow and the white. It is often seen in Western India. It is a migratory bird.

The comparison has a subtle suggestion. The king is attached to the celestial Urvaśī to the exclusion of his mortal wife. It is a sly condemnation of the king's excessive yearnings for Urvaśī and his neglect of the wedded wife. ३५ विविक्ताङ्गते—Except a lonely or solitary place. Lovers always prefer solitude where they can indulge freely in thoughts about their lady-love, and can safely give vent to their overburdened feelings. cf. निषेवतेऽशान्तमना विविक्तम् । Śāk. V. 5. प्रमदवनम्—A pleasure garden attached to the royal palace specially meant for the inmates of the harem to amuse themselves. cf. विज्ञेयं प्रमदवनं नृपस्य यस्मिन् शुद्धान्तैः सह रमन्ते पुरोपकण्ठम् ॥

३६ का गतिः—What course? The Vidūṣaka is helpless. He must obey the royal command. His unwillingness may be the

result of his conviction that the king is using a wrong remedy to dissipate his love-melancholy; or that his proposal is ruled out, and he has nothing of interest in the garden; [or to his promise to the queen to dissuade his friend from the heavenly mirage.

नोदितः—Directed; prompted; urged. प्रत्युदितः—Welcomed; greeted. आगन्तुकः—A guest. दक्षिणमाखेत—By the southerly breeze. The southern breeze is poetically always conceived to be fragrant, pleasant and agreeable. Hence the breeze is courteous. The Vidūṣaka refers only to the breeze blowing from the south. But the king understands also the secondary sense. He now says that the epithet 'दक्षिण' which means courteous towards ladies, is quite befitting to the breeze. ३७ उपपन्नम्—Proper.

II 4. एतां माधवीं लतां निषिञ्चन् कौन्दीं लतां च नर्तयन्, स्नेहदक्षिण्ययोः योगात् (अयं वायुः) कामी इव मे प्रतिभाति । (अनुष्टुम्)

In this verse the king explains the aptness of the epithet दक्षिण as applied to the breeze. The personified breeze is a typical hero of the दक्षिणनायक variety; since he has the characteristic attitude of the class. cf. एषु त्वनेकमाहिलासमरागो दक्षिणः कथितः । S.D. 35. A दक्षिणनायक showers his love upon a youthful sweetheart, yet never slackens his affection for his wedded spouse. A lover with many sweethearts sings with one, dances with another, dines with the third and tries to please one and all. The king expatiates on this because he finds in the breeze his own close parallel. He avows that though he deeply loves Urvaśī and is lovesick on her account, yet he has the same courteous regard for the queen. The poet has clothed a natural phenomenon in a highly poetic garb. माधवी—The vernal creeper with white fragrant flowers.

कामी—A libertine, and not a true lover. (प्रणयिन्) cf. कामिन एव कामोपभोगार्थं सर्वनायिकासु समदृष्टयो भवन्ति न तु प्रणयिन इति कामी शङ्कतात्पर्यम् । निषिञ्चन्—Sprinkling (honey) in it, impregnating with floral honey. The Mādhavī creeper blossoms in early spring. The southerly breeze blowing at the time, is considered, to produce floral honey in the blossom which ripens by the middle spring. दक्षिण्यम्—Courtesy; gallantry. cf. दक्षिण्यं चेष्टया वाचा परीक्षितानुवर्तनम् । S. D. VI. 188. कौन्दी—A white jasmine creeper, blossoming early in the month of Māgha. नर्तयन्—Setting to dance.

The Mādhavī is youthful, robed in gay blossom and fascinating; while the Kaundī, which is past her flowering season, is less

attractive. The southerly breeze produces distinct effects upon them. The Mādhavī, just in her flowering-season is impregnated with semen (स्नेह), for soon she ripens with flowery honey. She shares the true love of her lover, the breeze. The Kaundī, devoid of blossom, is pleased simply by being set to dance. Thus the wind shows outward courtesy to an elderly wife, while showers his love (स्नेह) upon a youthful sweetheart. He is thus acting the part of a दक्षिणनायक, with his characteristic virtues of स्नेह (love) and दक्षिण्य (courtesy). As noted above it is too transparent a comparison to be mistaken. cf. A similar idea is expressed in the famous song of हंसपदिका in Śāk.V.1. It should be remembered that the so-called Dākṣiṇya of a lover, which in Sanskrit is considered be almost a necessary qualification of a hero, is nothing but a dignified camouflage for downright insincerity.

३८ अभिनिवेशः — Attachment; passionate devotion. The Vidūṣaka is not slow to see through the comparison. He sarcastically remarks, ' Let such be your attachment '. He suggests that the king should not lessen his affection for the queen, but he should be warmly courteous to her. The Vidūṣaka has already despaired of the queen's cause which he has promised to champion. As the next best thing he solicits cordial treatment for her. Let it be noted that the king complies with the request and throughout remains courteous towards the queen. Elsewhere in this Act he avows— ' उर्वशीगतमनसोऽपि मे स एव देव्या बहुमानः । ' ४० साधु समर्थितम्— Thought well. आपत्प्रतीकारः — A remedy for the affliction.

II. 5. अहं तापशान्तये यत् तूर्णं उद्यानं विविक्षुः तत् हि स्रोतोजवोहमानस्य प्रतीपतरणम् । (अनुष्टुप्).

The king enters the garden with the expectation that he will be able to dissipate his love-melancholy in solitude; but his entry convinces him of the futility of his remedy. The natural scenery is a great excitant of the passion of love. Instead of mitigating his love-pangs by its charms, it aggravates them. रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्पर्युत्सुकीभवति यत्सुखितोऽपि जन्तुः । Śāk. V 2. He now confesses that his expectation of relief has been as foolish as the attempt of a person, who is carried down by a rushing current, to swim against it. स्रोतोजव—The rushing current. उहमान—Being carried down. विविक्षुः — Desid. adj. from विष् To enter.

४२ II 6 पञ्चबाणः प्रथमं अपि असुलभवस्तुप्रार्थनादुर्निवारं इदं मे मनः क्षिणोति । मलयवातोन्मूलितापाण्डुपत्रैः उपवनसहकारैः अङ्कुरेषु दर्शितेषु (ससु) किमुत । (मालिनी.)

The king explains why his expectations are belied, why he is proved to be wrong to expect peace of mind by entering into the garden. Already he is suffering from the shafts of love inasmuch as he is pining for a damsel most difficult to obtain; and to add to his agony he sees all around him in the garden the mango trees in full blossom, the southern breeze etc. all potent excitants of love. This is aggravating his love-yearnings and his sufferings will be still worse. पञ्चबाणः—God of love. He is poetically fancied to possess five flowery arrows by means of which he excites the passion of love in the hearts of all. The five arrows are : अरावेन्द-मशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ Sometimes the fivefold effects of love are described as the five shafts : उन्मादन-स्तापनश्च शोषणः स्तम्भनस्तथा । संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः ॥ Of course lovers, smitten by love, declare that the word पञ्च in the name पञ्चबाण stands for 'many.' cf. पञ्चास्यवत् पञ्चशरस्य नाग्निं प्रपञ्चवाची खलु पञ्चशदः । असुलभ^०—असुलभं वस्तु तस्मिन् प्रार्थना तस्याः दुर्निवारम् । Most difficult to be withdrawn from the desire for an object quite unattainable. मलयवात—The wind blowing from the Malaya mountain, one of the seven कुलपर्वतः. cf. महेंद्रो मलयः सद्यः शुक्तिमान् ऋक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ The mountain is situated in the southern India and is wellknown for its sandalwood trees. 'मल्ये मिहपुरन्ध्री चंदनतस्काष्ठमिन्धने कुरुते ।' The wind blowing from the south i. e. over the Malaya ranges, wafts away cool and refreshing odour of the sandalwood trees. Such pleasant breezes are potent excitants of passion. This is not a mere poetic fancy. It has been scientifically observed in the U. S. A. that winds blowing from the Prairies cause a wave of crime amongst the residents of regions visited by these winds. Refer 'Criminal Man' Vol I. by Cesare Lombroso. आपाण्डु—Pale and white i. e. withered. Many vernal trees have a resting period at the close of winter, when they shed their old and grown up leaves. They sprout again at the advent of spring.

सहकार—A species of mango trees emitting sweet fragrance cf. 'सहकारोऽतिसौरभः ।' दर्शितेषु अङ्कुरेषु—When the sprouts are put forth to view.

cf. कथय कथमिवाशा जायतां जीविते मे । मलयभुजगवान्ता वान्ति वाताः कृतान्त
Bhā. II. 28

४३ इष्टसम्पादयिता—One who fulfils the cherished desire. The very objects which excite passion and aggravate the love-agony of a person separated from his beloved, become agreeable and delightful to him when he is in her company. cf. स्मर एव तापहेतु-निर्वापयिता स एव मे जातः । Śāk. III. 9. Also Vik. III. 20. परिदेवितं—Past pass. part. used as noun according to the rule नपुंसके भावे क्तः । Lamentation. अनङ्ग—The bodiless one; God of love; Madana, so called because his body was burnt to ashes by the flames issuing forth from the third eye of God Śiva, when, commissioned by Lord Indra, Madana attempted to allure Śiva into the love of Pārvatī.

cf. क्रोधं प्रभो संहर संहरेति यावद्भिरः खे मरुतां पतन्ति । तावत् स वह्नि-भवेन्नजन्मा भस्मावशेषं मदनं चकार ॥ Kumār II 12

४४ प्रतिगृहीतम्—Accepted. The words of a Brahmin generally come true. The king accepts the blessing of the Vidūṣaka in the hope that, at least for this blessing he will be once united with Urvāṣī.

४५ वसन्ता°—Heralding the advent of spring. This reference clearly indicates that the period of action of this scene is the spring season. ४६ प्रतिपदम्—At every step.

II. 7 अग्रे स्त्रीनखपाटलं द्वयोः भागयोः श्यामं कुरवकं तिष्ठति । उपोदरागुभगं बालाशोकं भेदोन्मुखं तिष्ठति । ईषद्वन्दरजःकणाग्रकपिशा नवा मञ्जरी चूतः (तिष्ठति) । सखे, मुग्धत्वस्य च यौवनस्य च मध्ये मधुश्रीः स्थिता । (शार्दूलविक्रीडितम्.)

The king piquantly describes the fascinating beauty of the spring in the garden. The Spring Beauty stands on the threshold of adolescence. In a highly suggestive language the poet has charmingly described the actual condition of a maiden in transition to adolescence. In the first stage her maidenhood conceals her blooming youth. The nails brighten to a rosy hue and the nipples of the breasts turn dark. In the next stage she grows alluring charms of person and for the first time she experiences feminine bashfulness and this is the outward manifestation of the emotion of love surging up in her heart. Her full attainment of adolescence is indicated by the signs of puberty when she has slight menstrual discharges. This is the fulness of her

youth. The Spring Beauty appears in this enchanting state when her full charms are half concealed, half revealed. Kālidāsa has given herein a most sensuous description of feminine youth without transcending into indecency. This is the characteristic suggestive art of the poet.

अग्रे— At the tip; in front. खनिखपाटलम्—Reddish or rosy like the nail (—tips) of a lady. कुर्वक— The Amaranth creeper with small reddish flowers, blossoming in spring. द्यार्म— Darkish.

द्वयोः भागयोः— On its either sides. The Kurabaka puts forth buds in the early Spring. The buds have just begun to bloom. Consequently only the tips are rosy while the either sides are darkish being still in a bud state. उपोदं०— उपोदेन वर्धितेन रागेन सुभगम् । which is lovely on account of the redness (राग) that has developed into it; which is beautiful on account of the emotion of love (राग) developed in the heart. भेदोन्मुखम्— Ready to burst or bloom. The tender blossom of the Aśoka which has developed to a deep red colour is about to bloom in the spring. The Aśoka puts forth fresh blossom in the early spring which develops into flowers and blooms in the mid-spring. ईषद्वद०— Brown on its ends owing to the pollen (रजःकण) that is but slightly developed. Also the slight formation of menses, when a maiden attains maturity. सुगन्धत्व— Maidenhood; the state immediately preceding maturity, when the youth is still concealed in maidens.

Note the sights which dance before the king's vision. The alluring youth of Urvaśī is haunting his mind and naturally parallels suggest him everywhere. For a similar description read:

विस्तारी स्तनभार एष गमितो न खोचितामुन्नतिं । रेखोद्भासिकृतं वलित्रय-
मिदं न स्पष्टनिम्नोन्नतम् । मध्येऽस्या ऋजुरायतार्धकपिशा रोमावली निर्मिता । रम्यं
यौवनशैशवव्यतिकरोन्मिश्रं वयो वर्तते ॥

४७ अतिमुक्त०— The vernal creeper, known for its beauty and fragrance of flowers.

माणिशिला०— Furnished (सनाथ) with a jewelled seat. (पट्टक)
भ्रमर०— Which have dropped down owing to the stir of the bees.
कृतोपचार— Which has arranged for the reception (उपचार). At the stir of the bees Atimukta flowers dropped down on the stone-seat below. The Vidūṣaka fancies that the bower has specially arranged a flowery seat for the guest royal. In the Śāk. the Vidūṣak-

utters the same idea under similar circumstances. cf. एष मणिशिला-
पट्टकसनाथो माधवीमण्डप उपहारमणीयतया स्वागतेनेव नौ प्रतीच्छति। Śāk. VI.
४९ सुखासीनः—Sitting at ease; seated comfortably. ललित°—Whose
eyes are being attracted (विलोभ्यमान) by the sight of comely cree-
pers. The Vidūṣaka suggests that the creepers are as charm-
ing as Urvaśī, and hence are capable of dissipating the king's
love-melancholy on account of Urvaśī. The idea suggested here
is expressed in: सखे कोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभयामि।
Śāk. VI.

५० II. 8. सखे तद्रूपालोकदुर्ललितं चक्षुः नन्नविटपासु कुसुमितासु अपि उपवनलतासु
धृतिं न वध्नाति। (आर्या)।

The king turns down the Vidūṣaka's suggestion which im-
plied a parallel comparison of the creepers with Urvaśī. The
creepers are like blooming youthfulness, mature ladies bent down
with heavy breasts. But their charms cannot be a substitute for
Urvaśī's. The king cannot obtain diversion from them as his eyes
are grown fastidious by the sight of Urvaśī's enchanting charms.
कुसुमिता—Flowered; the creepers suggest ladies who have attained
maturity and who are robed in gay colours. नन्नविटपा—Whose
branches are bending. The creepers suggest ladies with all the
graces of maidenly modesty or bending low with the heavy breasts
suggestive of their maturity and upsurging emotion of love. धृतिं
वध्नाति—Fastens heart; takes delight; finds pleasure. तद्रूपा°—Which
has grown hard to please (दुर्ललित) having seen her handsome
form (रूप). अत्र कुसुमानि आभरणस्थानीयानि। विटपा बाहुस्थानीयाः। लता अङ्ग-
ष्ठस्थानीयाः। तस्मादासां लतानामुर्वक्षरूपसादृश्ये विद्यमानेऽपि तथाविधसौभाग्याभावात्
प्रीत्यभाव इत्याभिप्रायः। (कोटय०). उपायः—Remedy. This marks the
second stage in the development of the action, when the lovers
move to bring about the union. cf. तदुपायाश्चिन्त्यतां यथा सफलप्रार्थनो भवे-
यमित्यल प्रयत्नो नाम द्वितीयावस्था सूचिता।

५१ उभावपि उन्मत्तौ—The commentators and the editors have
each exercised much ingenuity in explaining this ambiguous
passage. In the preceding speech the king requests the Vidūṣaka
to devise some means whereby to secure Urvaśī. The Vidūṣaka
is startled at the king's requesting him, a proverbial blockhead,
to think out some remedy. The agent selected should be worthy
of the task, other wise both the agent and the master render
themselves ridiculous. The king's act of seeking counsel from

him is as mad as would be Indra's use of the thunderbolt for securing Ahalyā, with whom he fell in love. What can that dunce think of? Will his proposal be ever fruitful? In delicate love-affairs, the Vidūṣaka is the last person to be consulted. The king's act is foolish enough; but still more foolish would it be for the Vidūṣaka to accept the request and profess contemplation. Imagine Indra as using his thunderbolt against the sage Gautama to secure the latter's wife Ahalyā. No sooner would Indra lift up his arm, than it would be burnt or paralysed by the ascetic glow of the sage. Indra would not succeed in his desire with the Vajra as his agent, howsoever mighty it might be. cf. वज्रं तपोवीर्यमहत्सु कुण्ठम् । Kumāra III.

The Vidūṣaka refers to the wellknown myth of Indra and Ahalyā. Indra was once charmed by the beauty of Ahalyā and desired to enjoy her. One night, he went to the hermitage of the sage Gautama, accompanied by the Moon. At Indra's suggestion the Moon disguised himself as a cock and crowed at midnight. The sage, mistaking it to be dawn-time, went out to the river to perform his morning rites. Seizing the opportunity Indra, disguised as the sage Gautama, thereupon entered the cottage and succeeded in seducing Ahalyā. In the meantime, however, the sage returned and saw the profligate god stealing away. Soon he grasped the truth of the matter and cursed both Indra and his wife for the foul deed.

Some read वैयः for वज्रम् and explain that the Vidūṣaka compares himself to the Moon who acted as an adviser of Indra and came to grief. The Moon acted like a mad man in advising Indra. Similarly, the Vidūṣaka suggests that his advice in the king's love-affair may prove equally disastrous to both of them. The Moon who is the औषधीपति is the physician referred to in the myth, whose remedy unfortunately proved to be worse than the disease it sought to remedy. This logic is all baseless. The Moon never advised Indra in the latter's love-affair. The plan was drawn by Indra himself, and he requested the Moon to carry it out. The Moon's help proved fruitful inasmuch as Indra succeeded in the seduction of Ahalyā. The fanciful reference to the Vajra serves to bring out the inappropriateness of the agent from which the help is sought. अहल्याकामुकः — Lustful of Ahalyā. cf. यद्ददहस्यदितोर्मृषा वदसि शक्र गीतमोऽस्मीति । Mrit. V 30. cf. तस्यान्तरं

विदित्वा च सहस्राक्षः शचीपतिः । मुनिवेषधरो भूत्वा अहल्यामिदमब्रवीत् ॥
 सङ्गमं त्वहमिच्छामि त्वया सह सुमध्यमे ॥ मुनिवेषं सहस्राक्षं विज्ञाय रघुनन्दन ।
 मतिं चकार दुर्मेधा देवराजकुतूहलात् ॥ सुश्रोणि परितुष्टोऽस्मि गमिष्यामि यथागतम् ॥
 गौतमं संददशांथ प्रविशन्तं महामुनिम् ॥ अथ दृष्ट्वा सहस्राक्षं मुनिवेषधरं मुनिः ।
 तथा शप्त्वा च वै शक्रं भार्यामपि च शप्तवान् ॥ Ram. I 48.

The myth originates with the poetic fancy which conceived the Sun regularly following the Dawn, as her paramour. cf. लघुयौ जार उच्यते । Rv. VI 55. 4. The Dawn is Ahalyā (अहनि लीयमाना) that merges into day. Indra is identified with the Sun. This is the naturalistic explanation of the scandalous myth. cf. एवं समस्त-
 तेजाः परमेश्वरत्वेनेमित्त इन्द्रशब्दवाच्यः सविता एव अहनि लीयमानाया रात्रेरहल्याशब्द-
 वाचयाः क्षयात्मकजरणहेतुत्वात् जीर्यति अस्मादनेन बोदितेनेति अहल्याजारः न परस्त्री-
 च्चामिचारात् । तंत्रवार्तिक. Note that the Vidūṣaka refers to the myth simply to parade his learning in mythology.

५२ कार्यदर्शी— That which finds out the means to achieve the purpose. This is how the king dispels the Vidūṣaka's doubt of his own capacity. He means that the great love which the Vidūṣaka has for the king, itself would suggest to him some remedy. cf. कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते । Mālv. IV 6. ५३ समाधि— Deep contemplation; meditation. The Vidūṣaka is flattered by the king's compliment and he now assumes with a serious face a contemplative posture, indicating that he is concentrating upon the thought of remedy proper for securjng Urvaśī. With a high tone, he bids the king not to disturb his meditations with his foolish bewailings. This is all jocular mockery.

५४ निमित्तम्— An auspicious omen such as throbbing of the right eye or arm etc which augur fulfilment of one's desires. In the case of lovers, these omens prognosticate union with sweet-hearts. cf. अभिमतफलशंसी चारु पुरकोर ब्राहुः । Bhatti I 27. 'Coming events cast their shadows before.' वामेतरभुजस्पन्दोवरस्त्रीलाभसूचकः । आवेदयति प्रत्यासन्नमानन्दमग्रजातानि शुभानि निमित्तानि ॥

II. 9. सकलेन्दुमुखी सा च न सुलभा इदं च किमपि अनङ्गचेष्टितम् ।
 काङ्क्षितसिद्धिषु अभिमुखीषु इव मनः एकपदे निर्वृतिं व्रजति । (द्रुतविलाश्रितम्).

The king points to the inconsistent reaction of the mind.
 सकलेन्दुमुखी— Whose face is as lovely as the full moon, i.e. Urvaśī.

किमपि—Something incomprehensible; unaccountable; inexplicable. The sensation of relief felt by the king is puzzling him. It suggests union with his beloved, while he is sure that Urvaśi cannot be secured by him so easily (सुलभा). Hence the inexplicability. च-च—The particle च is repeated with two successive clauses to mark strong antithesis between the two facts. On the one hand he is convinced that Urvaśi cannot be easily secured, and yet on the other hand, the good omens predict his union with her. Hence the inconsistency between the two. शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य। Śāk. I. 15. अभिमुखी—Near at hand; imminent; approaching. अनङ्गावेचोष्टितम्—The working of love; display of passion; the twitching sensation inwardly felt. निर्वृतिं व्रजति—Experiences a feeling of happiness; is relieved of all its anxieties. जाताशः—Inspired with hope; hopeful.

The two stage-directions चिन्तां नाटयति and जाताशस्तिष्ठति have an important dramatic purpose to serve. At this juncture the poet is to introduce to the audience Urvaśi and Citralekhā gesticulating a flight through the air and who appear on the stage engaged in an interesting conversation. But the presence of the king and the Vidūṣaka already on the stage would have created a bi-focal situation which is most undramatic and awkward. The entry of the nymphs forms really an independent scene. But the Sanskrit Drama has no arrangement of separate scenes within an act. The poet cannot help presenting the four characters simultaneously on the stage owing to the exigencies of the situation. This would have entailed a ludicrous situation, if the characters, already present on the stage, that have nothing to do with the following scene simultaneously presented on the stage, were to stand like statues, pretending not to hear or see all that takes place before them. With the real genius Kālidāsa saves the awkward situation. He makes the Vidūṣaka sink into deep meditation, quite lost to the outside world and the king absorb himself in a sort of reverie with hopes of union inspired by favourable omens. The stage is thus left clear for the simultaneous introduction of the two nymphs. The silence of the Vidūṣaka and the king is thus supplied with a dramatic and yet perfectly natural reason. This effective stage-technique is apparent everywhere in this act. This speaks for his close acquaintance with the stage.

५५ आकाशयानेन— By the aerial path. अनिर्दिष्टकारणम्— Without intimating the purpose. This suggests that Urvaśī has taken her decision in a psychological moment.

५६ तदा— This refers to the highly romantic scene at the end of the last Act, when Urvaśī's flight was momentarily obstructed. क्षणविनिश्चिता^०— क्षणं विघ्नः सञ्जातः अस्य तद् आकाशगमनं यस्यास्ताम् ।.

उपहस्य— Having laughed at me; having cut a joke; having bantered. ५७ अपहस्तित^०— That has brushed aside all shame; shameless, cf. अपसारणार्थं हस्तः अपहस्तः । व्यवसायः— Undertaking; adventure; mission; resolve. Like Pārvatī in another context Urvaśī makes herself bold to declare that she loves Purūravas and will not give it up for any censure. cf. समात्र भाविकरसं मनः स्थितं न कामवृत्तिर्वचनीयमीक्षते ॥ Kumāra. V 32.

५९ पुरतः प्रेषितः— Sent in advance as a messenger.

६० हृदयम्—Urvaśī suggests that the king has already captivated her heart by his personal charms and dignified conduct.

६१ सम्प्रधार्यताम्— Consider well. Citralekhā advises her to consider the propriety of her rash undertaking. It is highly unbecoming for a celestial damsel to condescend to court an earthly prince. Again their union is impossible since they belong to two different worlds. ६२ मदनः etc.—Urvaśī pleads that love has completely overpowered her and she cannot but follow blindly the dictates of passion. Love is proverbially blind to all distinctions and knows only the fulfilment of the desire of lovers. Thus Urvaśī excuses her rash act and transfers all responsibility upon Love.

cf. Juliet : ' By whose direction found'st thou this place ? '

Romeo : ' By Love, who first prompted me to inquire,
He let me counsel and I lent him eyes. '

Romeo and Juliet, Act II.

६३ अतः परम्— Urvaśī's reply has silenced Citralekhā. She finds it futile to try to dissuade her from the undertaking. cf. न शक्या हि स्त्रियो रोद्धुं प्रार्थिता दयितं प्रति । Mrit. V 31. क ईप्सितार्थ-स्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् । Kumāra.

६४ अन्तरायः— Obstruction; mishap. Urvaśī has taken a deep fright of her abduction on a former occasion. ६५ विश्रब्धा— Fearless, confident. देवयुरः— The preceptor of the gods; Bṛhaspati.

अपराजिता नाम शिखाबन्धनविद्या— The Hair-tie charm named Aparā-jitā. The mysterious charm in which hair is to be done in a

particular way, which then renders the person inviolable. The nymphs have been taught a charm as a precautionary measure against demoniac violence, after the recent outrage on Urvaśī. They are to repeat the charm, and simultaneously tie their hair in a particular bun. As long as the bun remains undisturbed, so long they are proof against all molestations from demons.

अलङ्घनीय—Unassailable; inviolable. ६६ विस्मृतम्—Forgot. (It is used in the active sense.) The remark is highly suggestive of her mind engrossed in thoughts about the king. She has quite forgotten that she is rendered unassailable by the Aparājita charm. cf. अन्यसङ्गात् पूर्ववृत्तं विस्मृतो भवान्। Śāk. V. सिद्धमार्ग—The path of the Siddhas. The Siddhas are a semi-divine species. By their supernatural powers (Siddhis) they move through the air, close to the earth. अवगाह्य—Having descended. ६७ भागीरथी—The celestial river Ganges which is brought down on the earth by the solar king Bhagīratha to purify his great grandfathers, the 60,000 sons of Sagara, who have been burnt to ashes by the inflamed look of the sage Kapila whom they molested in their search of their father's sacrificial horse.

विशेषपावन—The Ganges and the Yamunā are sacred rivers of the Hindus. Their waters at the confluence have naturally attained a peculiarly holy character in the popular mind. A bath at their confluence is believed to lead one to heaven. Those who die on the confluence attain liberation and eternal bliss. 'तथा च' श्रुतिः—सितासिते यत्र सरितौ सङ्गते तत्राप्नुतासौ विद्यदुत्पतन्ति । ये वै तन्वो विमृजन्ति धीरास्ते वै जना अमृतं भजन्ते । 'स्मृतिरपि—' यत्र स्नात्वा दिवं यान्ति ये मृतास्तेऽपुनर्भवाः । '

अवलोकयतः—(The palace) which looks as it were. The royal palace standing close on the confluence is reflected in the waters. The poet fancies that the palace looks as it were at its own reflection into the sacred waters, just as a fashionable girl now and then looks her person into a mirror. The mirrored charms of her person satisfy her egoistic nature. It is also meritorious to look oneself into sacred waters. प्रतिष्ठान—The capital of king Purūravas situated at the confluence of the Ganges and the Yamunā. The Harivamśa locates it on the northern bank of the Ganges. Cf. उत्तरे जाह्नवीतीरे प्रतिष्ठाने महायशाः । राज्यं च कारयामास प्रयागे पृथिवीपतिः ॥ The commentator Ranganātha identifies it with the

modern city of Zansi. Prof. Wilson concurs with it. शिखाभरण-भूत— Which has become the crest (शिखा) jewel (आभरण) of the city. The palace being the most stately building and attractive to the eye is spoken of as the crest-ornament of the city. ६८ स्थानान्तरगतः—Transplanted to another region. The palace with its grandeur and luxurious architecture compares advantageously with the heaven itself. Better still, to Urvaśī, blinded by love, her lover's palace appears as lovely as the heavenly region. This is a great tribute to the beauty and grandeur of the royal city. cf. शैषः पुण्येहृतमिव दिवः कान्तिरखण्डमेकम् । Megh. I. 30. आपन्नानुकम्पी—One who pities the distressed (आपन्न); the commiserator. Urvaśī has at the back of her mind her unforgettable rescue by the king from the demon's outrage. But she means more than this. She is overpowered by Love. She desires her former saviour to come to her help once again. Would he not maintain his role as the champion of the distressed ?

६९ नन्दनवनैकदेशः — Citralekhā impressed by the beauty of the royal capital, seconds her friend's statement.

७० प्रथमोदितः—etc. The appearance of the Moon is invariably followed by the moonshine. Their combined appearance is natural and inevitable. Citralekhā suggests that the king, who has already appeared in the garden is awaiting union with Urvaśī. cf. शशिना सह याति कौमुदी । Kumār. IV 33; शशिनमुपगतये कौमुदी मेघमुक्तम् । Ragh. VI. 85. कौमुदी— Moonlight. This is always delightful to people on the earth. cf. कौ मोदन्ते जना यस्यां तेनासौ कौमुदी मता ।

७१ इदानीम्— Now. In the long interval that intervened after her first meeting with the king, Urvaśī has sufficiently advanced in her love for the king and has even experienced deep longings for his sight. Naturally the king appears to her all the more charming. It is the love that lends enchantment to the king in her eyes. cf. वसन्ति हि प्रेम्णि गुणा न वस्तुषु ।

७२ युज्यते— Citralekhā notices the signs of love manifest on the royal person and confirms her friend that he is especially delightful to their eyes. ७३ तिरस्कारिणी— The magic charm by means of which a person is rendered invisible to others. Urvaśī employs this charm to overhear the king's tête-à-tête with the Vidūṣaka without being seen by them. Of course she and Citralekhā remain visible to the audience. Prof. Wilson, brought up to

the Shakespearean tradition, mistakes the Tiraskariṇī for a kind of dress by which the audience is to understand that the character wearing it is invisible to the other characters on the stage, though visible to the audience. He compares it with Ariel's wardrobe in the Tempest. But the Sanskrit Tiraskariṇī is merely a magic spell or charm. विजने— In a secluded place; in a solitude. मन्त्रयमाणः—Talking; conferring. ७५ सोः चिन्तितो etc. Here once more the poet masterly manipulates a situation which would have drifted into a bifocal one. The nymphs are rendered invisible to the king and the Vidūṣaka and their silence is attributed to a plausible desire to overhear the king's talk. The other two who have been absorbed in their thoughts and thus lost to the external world during the second scene, now awaken from their reverie. The Vidūṣaka completes his meditation as he has thought out a remedy which he now suggests to the king.

७६ तूष्णीमास्ते— The stage-direction strikingly discloses how deeply the king is occupied in his own thoughts about Urvaśī, that the Vidūṣaka's words pass unnoticed by him. ७७ का नु खलु—etc. By this time the two nymphs have taken their positions invisibly beside the king and the Vidūṣaka, so that the latter's words are clearly audible to them. Vidūṣaka's general and ambiguous reference to the sweetheart (प्रणयिनी) of the king, raises a doubt in Urvaśī's heart. प्रार्थयमाना—Being sought; courted; wooed. आत्मानं विकस्यते—Thinks very highly of herself; prides herself on being loved, by not yielding to the king's courting. Urvaśī cannot dream that any lady can resist herself from being charmed by the royal personality. She would of her own accord court the king's love. Urvaśī herself has run mad after the king. Now that the fortunate lady is flattered with courting by the king himself, it is simply inconceivable that such a lady would resist herself from yielding to the king. Hence the Vidūṣaka's words '— दुर्लभप्रणयिनी ' have struck her with wonder.

७८ किं ..विडम्ब्यते — Why do you act like a human being? Citra-lekhā means that Urvaśī being a heavenly nymph possesses super-human powers whereby she can easily know of the king's beloved—the proud lady for whose sake the king pines. But instead of doing so, Urvaśī is acting like a human being who being helpless in the matter suffers doubt, suspicion and anxiety. Urvaśī should not reduce herself to such a misery. ७९ विभेमि—Urvaśī feels her-

self nervous at the general reference of the Vidūṣaka. She is unwilling to exercise her divine power to learn of the king's lady-love at once lest the beloved should turn out to be other than herself, in which case the remedy would be worse than the disease. Ignorance is bliss where it is folly to be wise ! Ignorance about a rival in the king's love is much better than the knowledge of the same. Her feminine jealousy will not allow her peace of mind in the latter case. 'Urvaśī is too much of a woman to be a nymph'. ८० ननु— It is used to call the attention of a person to something already referred to.

८२ स्वप्न०— That brings about union in a dream. The sly humour lies in the fact that after much ado about his deep meditation the Vidūṣaka suggests only the common remedies which betray him to be a dullard. प्रतिष्ठाति—A portrait. Drawing of the beloved's portrait is a favourite pastime with Kālidāsan lovers. cf. Megh. II. 42. ८३ हीनसत्त्व—Ungenerous. The last words of the Vidūṣaka pacify her fears. The beloved of the king is none other than herself. She therefore condemns her heart for wrongly entertaining doubts about the king's love. ८४ अनुपपन्नम्—Impracticable; improper.

II. 10. इदं हृदयं का स्य इषुभिः सदा अन्तः सशल्यं (अतः) स्वप्ने समागमकारिणीं निद्रां कथं उपलभे । हे सखे, आलेख्ये च तां सुवदनां प्रियां असमाप्य अपि मम नयनयोः उद्वाह्यत्वं न भवति (इति) न । (हरिणी)

The king explains how neither of the two remedies suggested by the Vidūṣaka is possible in his case. Sleep is impossible since his heart is incessantly being pricked by the shafts of Love. Even nightly sleep being unavailable, the dream-remedy is not practicable. As to the picture-remedy, ever before he finishes the drawing, tears will flood into his eyes, rendering the very drawing impossible. Note the appropriate use of the Hariṇī metre for the royal bewailing. सशल्यम्—With a dart rankling inside. This rules out the dream-remedy. उद्वाह्यत्वम्—The state of being flooded with tears rising in eyes. This rules out the picture-remedy. असमाप्य—Without finishing the picture. It denies the very possibility of drawing her likeness in a picture, much less the gazing at it. The V. L. समाप्य is less forceful. It makes the painting possible, only the tears will interrupt constant gazing at it. न...न भविष्यति—Tears will not fail to rise up in the

eyes. The two negatives make the forceful affirmation. The thought expressed in the speech of the king is very common in the Sanskrit literature. I shall quote a few parallels from the poet himself. cf. प्रजागरखिलीभूतस्तस्याः स्वप्ने समागमः । बाष्पस्तु न ददात्येनां दृष्टुं चित्रगतामपि ॥ Śāk. VI 22. त्वामालिख्य प्रणयकुमितां वातुरागैः शिलयाम् । आत्मानं ते चरणपतितं यावदिच्छामि कर्तुम् । अथैस्तावन्मुहुर्नृपचितैर्दृष्टिरालुप्यते मे । क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ Megh. II 42. मत्संयोगः कथमुपनयेत्स्वप्नजोऽपि निद्रामाकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धावकाशम् । Megh. II 28. हि च प्राणसमान काङ्क्षितवती स्वप्नेऽपि ते सङ्गमम् । निद्रा वाञ्छति न प्रयच्छति पुनर्दग्धो विधिस्तामपि ॥

८५ श्रुतं त्वया—Citralekhā hopes that this confession of the king will dispel all fears of Urvaśī about his beloved. ८६ न पर्याप्तम्—Not enough. Urvaśī is still unwilling to credit the king with sincerity. Female heart is indeed hard to please ! ८७ मतिविम्बः—Power of the intellect; resourcefulness of the mind. The Vidūṣaka is frank enough to confess his limits. He can suggest no better remedy than the two standard ones.

८८ II 11. सा मम नितान्तकठिनां मानसीं रुजं न वेद । प्रभावाविदितानुरागं अपि मां वा अवमन्यते । मम तस्मिन् जने अलब्धफलनीरसान् समागममनोरथान् विधाय पञ्चबाणः कृती भवतु । (पृथ्वी) .

The king here mourns over his miserable lot and condemns Urvaśī for wilful perversity towards him. She has not cared to know the excruciating mental agony which the king suffers on her account. Perhaps she is not ignorant of his sufferings. Then woe for her ! Through her divine powers she knows well his burning passion for herself. But she holds herself back through sheer pride. She will not condescend to give herself over to a mortal. He visualises the end of his sufferings. Every frustration of hope is an aggravation of his unbearable agony. He is losing interest in Urvaśī and in life itself. He will be a martyr of love. He is sure to succumb a poor victim to the burning passion of love. The wretched Madana delights in frustrating lovers and thus playing with their lives; and ere long Madana will be successful in the game. Madana, it appears, has ruled against the king's union with Urvaśī, and his desire will be vindicated in the death of the king.

नितान्तकठिनाम्— Exceedingly hard; excruciating; exceedingly unbearable. रुज्— Distress; anguish; agony. सा— That lady i. e. Urvaśī. प्रभाव°— whose love is apprehended through divine insight (प्रभाव). अलब्ध°— Devoid of all interest (नीरस) on account of their failure to bear the desired fruit. The frustration of hopes blunts the edge of his desire to have a union with Urvaśī. कृती— He whose object is served. cf. काम इदानीं सकाशो भवतु। Śāk. IV. समागम°— The longings for union with Urvaśī. The plural reveals the intensity of the king's longings.

८९ श्रुतं त्वया— Citralekhā repeats her question to know if Urvaśī is still unconvinced of the ardency of the king's love for her.

९० एवम्— So; of wilfully pervert heart; cruel enough to disregard such intense love even after knowing it. असमर्थी etc— Urvaśī is confused to find herself misunderstood by the king. She is eager to make a reply to the false accusations made against her. But she is unable to present herself before the king and convince him of her equally deep love, since she is overwhelmed with feelings at the moment.

प्रभावनिमित्त— Produced by means of her supernatural power; for no natural one is at hand. भूर्जपत्र— The leaf of the birch-tree. Leaves generally formed the writing material of love-letters.

सम्पादितोत्तरा— Who has replied to the charges. This sudden decision of Urvaśī is in consonance with her decision to approach her lover. It speaks of her youthful impetuosity. As she herself declares, she is blinded by love and she has thrown to the winds all maidenly modesty. Forget not that she is a celestial courtesan! When contrasted with Śakuntalā in a similar situation who is to be coaxed by her friends to address a similar letter to king Duśyanta, Urvaśī definitely loses in our estimation. But her decision to write a love-letter has a dramatic purpose. Urvaśī could have appeared at this stage before the king and forcefully made the reply in person. But this would have deprived the dramatist of other situations wherein this love-letter is to play an important part. This love-letter by its loss by the Vidūṣaka and its discovery by Queen Auśīnarī is going to complicate issues whereby the dramatist gets opportunity to reveal some fine traits of their characters. Secondly, the act would have ended soon

after this. The dramatist has well explained her sudden decision, attributing it to her natural nervousness. The direct reply by Urvaśī would have marred her character in the estimation of the audience.

९३ अविहा—An interjection expressive of sudden fear and surprise. भुजङ्गनिर्मोकः—The slough of a serpent. The birch-leaf dropped by the nymphs looks like the slough of a serpent falling on the ground. The Vidūṣaka who is very timid is frightened by the sudden appearance of the birch-leaf and hence cries out in fear. ९४ विभाव्य—Having noticed; looking closely.

अक्षरविन्यासः—Arrangement of letters; scribbling. The king is attracted more by the scribbling inscribed on the leaf than by the leaf itself. ९५ न खलु etc.—There is a subtle dramatic irony. The letter is written by Urvaśī herself who is standing invisible to the king and the Vidūṣaka. विसृष्टानि—Dropped; sent. ९६ नास्त्यङ्गतेः etc.—The simple-minded Vidūṣaka stumbles upon the most simple and yet the happiest surmise that it must be a love-letter communicated by Urvaśī who has invisibly overheard the king's lamentations, and who desires to communicate an equally intense love. But the sophisticated intellect of the king dismisses it as a mere flight of fancy. Desire can travel always and travel everywhere. Intense desire for anything makes a man interpret everything as happening in fulfilment of his desire. Is it not said 'wish is father of the thought?' cf. मनोरथानामगतिर्न विद्यते । Kumār. IV 64. "Streams of hopes have no banks, they flow unimpeded in every direction." Śāk. VI 10. अनुवाच्य—Having read to himself. प्रसन्नः—Right; felicitous; correct. The king declares that the Vidūṣaka's surmise, though most natural, is perfectly right. ९७ प्रसीदतु—The Vidūṣaka politely requests the king to read to him the letter. The guess has proved itself (प्रसन्न) correct; now let the king show himself (प्रसन्न) pleased to read the letter to the Vidūṣaka. Inasmuch as the king is most relieved by the love-letter, he can well favour the Vidūṣaka.

९८ नागरिक—Town-bred; having refined tastes; of cultured manners and behaviour; shrewd; gallant. Urvaśī is eager to learn the king's reaction to her love-letter. The Vidūṣaka's request, she expects, will evoke some comments from the king. Hence she compliments the Vidūṣaka inasmuch as he knows how to appreciate a love-letter. In her opinion, he is a perfect gallant

interesting himself in the distress of a lady. Or is it a polite taunt flung at him? The Vidūṣaka professes himself to be a cultured man. It ill-behoves him, therefore, to interest himself in secret love-letters of others.

९९ II 12-13. स्वामिन्, यदि नाम अज्ञाता अहं यथा त्वया सम्भाविता तथा अनुरक्तस्य (तव) उपरि (स्याम्, तर्हि) ननु मम लुलितपारिजातशयनीये शरीरके नन्दनवनवाताः अपि अत्युष्णकाः भवन्ति । (आर्या)

The love-letter is a small poem in Prākṛit composed by Urvaśī on the spot, yet it expresses her love in a forceful manner and conveys that there breathes a tender soul intensely loving the king. The letter marks a stage in the development of the plot. स्वामिन्—My lord. The very first word is enough to pacify all misgivings of the king. She looks upon him as her lord. सम्भाविता—Supposed to be; imagined to be. अज्ञाता—Without being known; whose true feelings are unknown. Urvaśī means that the king's allegations against her are unfounded. She has never disregarded him, nor ever hesitated to condescend, as he imagines her to have. नाम—In reality. लुलित°—In the bed of Pārijāta flowers which are crushed under constant turning of sides in uneasiness. Urvaśī suggests that she bears an intense love for the king, which is clear enough from the fact that she finds it impossible to get sleep in such soft and cosy beds as that of Pārijāta flowers. This bears an eloquent testimony to her intense love-agony on account of the king. लुलितं पारिजातानां शयनीयं येन । नन्दन°—The cool breezes from the Nandanavana, the garden of Indra. अत्युष्णकाः—Very scorching; extremely hot. Urvaśī contends, how is it that she is scorched by the cool and refreshing breezes of the Nandana garden? Is it because she is unaffected by love? She suggests very pointedly that it is all due to her love for the king, the love which is a burning passion that renders her uneasy even in delicate flowery beds and in cool refreshing breezes of the Nandana-garden. Śakuntalā sends a similar love-letter to king Duṣyanta cf. तव न जाने हृदयं मम पुनः कामो दिवापि रात्रावपि । निर्वृणं तपति बलीयस्त्वयि वृत्तमनोरथान्यङ्गानि ॥ Śāk III. 13.

१०० किं नु etc.—Urvaśī is anxious to learn the king's reaction to her declaration of love for him. She is rather nervous

about a favourable reception. १०१ कमलनालयमानैः — That act like the lotus-stalk. There are very tender hair-like thorns on the stalks of lotuses.

अन्तश्छिद्राणि भूयांसि कण्टका बहवो बहिः । कथं कमलनालय नाभूवन्
मङ्गुरा गुणाः ॥ (मल्लटशतक. २३)

Citralkhā is quick to notice the thrilling sensation felt by the king on receipt of the letter. His charming limbs have manifested horripilation all over. Citralkhā brings this to the notice of Urvaśī and asks, what better reply does Urvaśī expect? The reply to Urvaśī's love-letter is already given by his thrilled limbs manifesting horripilation. The Erotics tells us that a man, on union with his beloved, is thrilled with horripilation. cf. प्रथमसमागमे पुरुषस्तु रोमाञ्चितो भवति । का. सू. So that the king is clearly overjoyed to read the letter from his beloved at a moment when he is most despairing of all hopes of union.

१०२ दुमुक्षित— Hungry. स्वांस्तिवाचनकम्— Presents of sweet-meats etc. offered to Brahmins on festive or auspicious occasions, when they pronounce blessings on the donor. समात्थासन— Solace; comfort; consolation. The Vidūṣaka rightly regards such presents of sweet-meats as mere consolation when he feels extremely hungry. They are never in sufficient quantity to satisfy his hunger. He consoles himself with the thought that something is better than nothing. He extends his experience to the king and compares the king receiving the love-letter to himself obtaining presents. He expects that the king will find the same consolation by the letter as he himself in presents. The king's desire for union with Urvaśī is only half-realised, since a letter is a half-way-house of meeting. This is the simple logic of the Brahmin. His reference to food-presents is obviously intended to create laughter and thereby relieve the highly serious sentiment of love; and the serious atmosphere produced by the appearance of two love-sick souls separated from each other. १०३ किमुच्यते— Why call it a mere consolation? The king highly prizes the letter since it is an open avowal of the love of Urvaśī and the one thread of hope of union with her.

II 14. हे सखे, तुल्यानुरागपिशुनं ललितार्थबन्धं पत्ने निवेशितं प्रियायाः
उदाहरणं उत्पक्षमणः मदिरैक्षणयाः तस्याः आननं मम आननेन समागतम् इव ।
(वसन्तातिलका)

The king eloquently describes what he feels of that love-letter. In the characteristic manner of a romantic lover he declares that his receiving that love-letter from Urvaśī is as good as his kissing her very charming face. He even dreams it, and describes how her eye-lashes would be upturned when he raises up her unwilling face in order to kiss her. तुल्यानु०—Which is indicative (पिशुन) of an equal love; which shows that Urvaśī bears an equally intense love towards the king. ललित०—Embodying a charming sense; the letter carries a very pleasing message in very delightful words. ललितः अर्थवन्धः यस्मिन् । उदाहरणम्—Expression; the declaration of her love; the love-sonnet. उत्पद्मणः—Whose eye-lashes are upturned. This is the kissing scene.

मदिरक्षणा—Whose eyes are intoxicating; of bewitching or fascinating eyes; of maddening glances. This is a sign of excellent female beauty. cf. नार्यो मदिरलोचनाः । १०४ अत्र—Here now; now that the king has declared his love for her and thus responded well to her love. समविभागा—Equally divided; equally shared by both the parties. Urvaśī is comforted to find that both cherish equally intense love for each other, and both have spoken in the same tongue of love. १०५ अङ्गुलीस्वेदेन Owing to the perspiration of the fingers. This सात्त्विकभाव of स्वेद suggests a further stage of the king's love. दूष्येरन्—May be spoiled. स्वहस्तः—The autograph. The king's concern for the preservation of his beloved's autograph should not be misunderstood that it is to be preserved as a documentary evidence of her love in case she denies it afterwards. Such may be the case of love-letters that pass between our collegiates. Many of them come to grief because the enthusiastic avowals of love are not carried out in later life. But the king is a true romantic lover to whom everything of his beloved is precious as a memorial, and who would try to preserve it well. More than the characterisation of the king, the speech serves the far more important dramatic purpose of enabling the poet to introduce complications into the plot. The Vidūṣaka will, through his characteristic carelessness, lose the letter which will fall into the hands of the queen and bring her into close grips with the king's courting of Urvaśī. The speech provides a perfectly intelligible reason why the letter should be passed on to the Vidūṣaka.

१०६ मनोरथानां कुसुमं...विसंवदति—The Vidūṣaka misconstrues the king's request to mean that the king wants to preserve that

autograph of Urvaśī as an irrefutable evidence of her avowal of love in case she denies it. He comforts the king that Urvaśī has shown the full blossom of her love by sending the love-letter. The letter containing her avowal of love is the flower put forth by the tree of their love. It is sure to develop and ripen into the fruit of union of the two loving souls. Urvaśī will not belie this natural expectation. The king need not therefore attach too much importance to the love-letter as a documentary evidence. The speech is better explained to mean 'How is it that Urvaśī will, having shown the flower of your desires, disappoint you now as regards the fruit?' The love-letter is the flower of the tree of love and presages the appearance of the fruit i. e. union with Urvaśī. The Vidūṣaka in his impatience expects the fruit to follow immediately after the appearance of the flower. But Urvaśī is delaying her appearance. The Vidūṣaka is puzzled over the fact—why Urvaśī is keeping herself back. Hence the query of the Vidūṣaka. For the comparison of love to a tree see notes on अङ्कुरित I 11. All this conversation prepares Urvaśī for the meeting with the king. विसंवदति—Fails to be consistent, disappoints; belies expectation. १०७ उपगमनकातरम्—Which is nervous or diffident in approaching. पर्यवस्थास्यामि—I compose my heart. Her feminine modesty tells her that it is rude or impolite to present herself suddenly before her lord, the king. This delay is purposive. It heightens the charm of later union.

१०९ II. 15 तथा सख्या विरहिता त्वं मां तथा न नन्दयसि गङ्गया विना सङ्गमे पूर्वदृष्टा यमुना इव । (अनुष्टुप्).

The appearance of Citralekhā has pleased the king, but only as a precursor of her friend Urvaśī. She was first seen in that context. Devoid of the company of Urvaśī, she loses all charms in the eyes of the king. The king gives a familiar simile. A person who has first seen the Yamunā at the confluence with the Ganges, will not be subsequently much pleased to see her alone upstream. The Gangetic waters lend an absorbing charm to the waters of the Yamunā. Similarly it is suggested that Urvaśī possesses overflowing splendours that lend grace even to her friends.

विरहिता—Separated; not accompanied by. सङ्गम—The sacred confluence of the two holy rivers at Prayāga. पूर्वदृष्टा—First seen; once seen. ११० ननु प्रथमं etc.—Citralekhā retorts the king that

Nature keeps a logical order. One cannot expect lightning before the appearance of black clouds. The king should not be over-impatient. Her first appearance is certainly a precursor of the impending visit of Urvaśī. cf. उदेति पूर्वं कुसुमं ततः फलम् । वनोदयः प्राक् वदनतरङ्गः पयः । निमित्तनैमित्तिकयोरयं क्रमः ॥ Śāk. VII. 30. १११ कथं नैवा— etc.— The Vidūṣaka had not seen Urvaśī nor has known what heavenly beauty is. Citralekhā, the heavenly nymph, is beautiful enough. At her appearance he mistakes her for Urvaśī herself. But the subsequent conversation between her and the king reveals his mistake and he exclaims in surprise. अभिमता— Dear; favoured. ११३ किनाज्ञापयति— Citralekhā begins to convey a request of Urvaśī. The king who is so charmed at the first sight of Urvaśī that he has lost his heart to her has become a willing bond-servant of his mistress. Even an humble request by her is a word of command for him. This also shows his gallantry. ११४ दुर्जात— Mishap; calamity; misfortune viz the outrage by the demon Keśin. शरणम्— Saviour. दर्शनसमुत्थेन— Sprung up at the sight. बलवद् बाध्यमाना— Being terribly oppressed; distressed. अनुकम्पनीया— Should be shown mercy; should be taken compassion on. Citralekhā conveys in a very courteous way that Urvaśī is suffering from pangs of love on the king's account. It should be observed that Citralekhā skilfully avoids all reference to the epistle of love already sent by Urvaśī.

११५ II. 16. प्रियदर्शनां तां पर्युत्सुकां कथयसि, तदर्थे आर्तं पुरुषसं न पश्यसि । अयं स्मरस्य प्रणयः उभयोः साधारणः । तस्मिन् अयसा तस्मिन् (अयः) घटनाय योग्यम् । (वसन्तातिलका.)

The king replies to the request made by Citralekhā. She has emphasised that Urvaśī is distressed by love on account of the king. But is the king suffering anything less on her account? His condition is equally bad if not worse. Mutual is the longing created in them both by love. Let the two loving souls, sufficiently tormented by love, be united. He further suggests that Citralekhā should undertake to bring about the desired union. A heated piece of iron deserves to be welded with another heated piece; they are easily welded together. Citralekhā should find no difficulty in bringing about the union of the two lovers.

पर्युत्सुकाम्— Exceedingly restless; love-lorn; oppressed by love-longings. आर्तम्— Afflicted; distressed. This is a stronger

term than पर्युत्सुक. The king thereby impresses on her mind that his condition is worse than that of Urvaśī. King Duṣyanta speaks in the same language. cf. तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव । Śāk. III 14. प्रणयः स्मरस्य—Soliciation made in respect of love; attachment created by love. घटन—Union; welding. The last request is suggestively conveyed and is more poetic than when directly made. ११६ निर्दयतरं मदनम्—The Love-God is even more merciless to the king. He is suffering from love-torments more than you. As such, the sense of propriety requires me to sympathise with him earlier. दूती—A female go-between; a female messenger between two lovers. Upon her mission hang the lives of lovers. cf. स्थाने प्राणाः कामिनां दूत्यधीनाः । Mālv. III 14.

११७ तिरस्करिणीमपनीय—Removing the Tiraskariṇī charm. The stage-direction is significantly made to let the king hear Urvaśī reproach Citralekhā for an easy betrayal. The Tiraskariṇī has power to conceal her form as well as her sound.

लघु—Lightly; readily; quickly; suddenly. Urvaśī complains that she is too lightly deserted by Citralekhā. She has sent Citralekhā as her messenger. Lightly disregarding her feelings, Citralekhā has suddenly gone over to the king's side. Worse still, Citralekhā justifies her desertion by belittling the sufferings of Urvaśī. ११८ इतो मुहूर्तात् etc.—Urvaśī's complaint however invites a sharper rebuke from Citralekhā. She mischievously retorts back Urvaśī's charge of desertion. She means, 'You charge me of too light a betrayal. Mind well. You are now united with your lover. In the rapturous union of you both, I shall be forgotten. That will be your turn to desert your erstwhile companion. I shall shortly have to lay the same charge at your door.' People who live in glass-houses should not throw stones at others. Of course, this witty exchange of words is all a hearty joke. आचारं—Customary formalities. Citralekhā warns the over-raptured and highly excited Urvaśī not to neglect the usual formalities of salutations. १२० सुन्दरि—Darling beauty.

II. 17 मया नाम जितं यस्य सहस्राक्षात् पुष्पान्तरं अगतः अयं जयशब्दः त्वया उदीर्यते । (अनुष्टुप्).

The king exults in the honour done to him by Urvaśī in the address 'जयतु महाराजः।' She has employed this expression with

respect to no person other than Indra; for she is a servant in his court. Today, she has greeted the king with the same expression. This is indicative of the fact that she has accepted him as her lord. What else has the king ever hoped? All his hopes are fulfilled; today he is blessed by the divine Urvaśī; she has willingly granted her love to him. नाम—Verily; indeed. समुदीर्यते—Is uttered; is addressed. सहस्राक्षः—The thousand-eyed one; Indra. Indra was cursed by sage Gautama to suffer from one thousand orifices on his body as a punishment for the abominable crime of adultery with Ahalyā. These orifices were subsequently turned into eyes as a favour on repentance. As noted above, the myth is an allegorical representation of the natural phenomenon of the sun following the dawn. The thousand eyes are the numerous dark spots on the sun with whom Indra is identified. १२१ भवति etc. The foolish Brahmin forces himself upon the attention of Urvaśī. The other reading 'कीदृशी स्थितिर्भवदीये राज्ये। प्रियवयस्यो ब्राह्मणो न वन्यते।' is equally good. The Vidūṣaka complains that the king is not maintaining proper law and order in his kingdom. Rules of salutation are violated by a lady under his very nose. The royal companion and a Brahmin is passed over by Urvaśī in her greetings. The funny remark will certainly evoke laughter. १२४ देवदूतः—A heavenly messenger. त्वरय—Hasten back to heaven.

II. 18. भरतेन मुनिना अष्टरसाश्रयः यः प्रयोगः भवतीषु नियुक्तः ललिताभिनयं तं (प्रयोगं) सलोकपालः मरुतां भर्ता अथ द्रष्टुमनाः । (औपच्छन्द-यिकम्)

भरत—An ancient sage, reputed to be the father of the science of Music and dramatic and histrionic arts. The monumental Nāṭyaśāstra is ascribed to a Bharata. The two are sometimes identified. The Nāṭyaśāstra represents him as having staged the first drama before celestial audience of the gods and the demons. He himself was taught by the Grandsire Brahmā. Kālidāsa makes him the stage-director at the heavenly court. प्रयोगः—Dramatic performance. Bharata defines it as: सुवाचता सुगानत्वं सुपाठ्यत्वं तथैव च । शास्त्रकर्मसमायोगः प्रयोगः संप्रकीर्तितः ॥ N. S. 27-99. अष्टरसाश्रयः—Which depicts all the eight sentiments. The Nāṭyaśāstra of Bharata recognises eight sentiments. A रस is defined as: विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा । रसतामेति रत्यादिः स्थायिभावः सचेतसाम् ॥ S. D. III. 1. It is a delightful and pleasant feeling of

love, heroism, humour, pathos etc. arising from the excitement of such permanent moods of mind called स्थायिभावः. They are : शृङ्गारहास्यकरुणारौद्रवीरभयानकाः । वीभत्सोऽद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ K. P. IV. 29. Some add the sentiment of quietism as the ninth. cf शान्तोऽपि नवमो रसः । K. P. Its propriety in a drama is questioned on the ground that an actor being himself not disgusted with the worldly existence cannot play properly his role. cf. अष्टावेव रसा नाट्ये न शान्तस्तत्र युज्यते । 'This is rebutted with the remark that an actor himself relishes no dramatic sentiment. cf. तदचारु यतः कञ्चिन्न रसे स्वदत्ते नटः ॥ (सङ्गीतरत्नाकर.) यः प्रयोगः — The play लक्ष्मीस्वयंवर from the very pen of Sarasvatī, the Goddess of Learning. It delineated the whole gamut of emotional flavours. नियुक्तः — Assigned for being staged, taught for the purpose of representation. ललिता° — Which calls for very charming acting; consisting of graceful gesticulations. Acting is the imitation of condition; it is of four kinds. (i) gestural (आङ्गिक), (ii) vocal (वाचिक), (iii) extraneous (आहार्यः), (iv) Internal (सात्त्विक).

cf. भवेदभिनयोऽवस्थानुकारः स चतुर्विधः । आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥ S. D. VI. 2.

सलोकपालः — Along with the guardians of the eight quarters. They are also called दिक्पालः

cf. इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ।

द्रष्टुमनाः — Desirous of witnessing. द्रष्टुं मनः यस्य सः । The ending मकार in the infinitive is dropped when compounded with काम and मनस्. cf. तुं काममनसोरपि ।

The lovers have hardly met when they are forced to separate. Urvasī is recalled to heaven as she is to play a leading role in the dramatic performance to be staged by Bharata before the celestial assembly of Indra. The lovers, after much yearning and suffering, have just come together and are hoping to enjoy the meeting in the best possible way. All their controlled passions are let loose. But the fate has ruled otherwise. The lovers are separated; their hopes are frustrated and they sink back in the agony of love. Surely, the path of true love does never run smooth. There is many a slip between the cup and the lip ! (cf. अहो विप्रवक्ष्यः प्रार्थितार्थसिद्धयः । ; Śāk. III.)

A very tense situation results. The audience is thrown into a pitched suspense. The abrupt end of the scene of union has a more subtle purpose. Such a scene is likely to degenerate into kissing, coaxing and embracings. The sense of propriety and good taste require that the dramatist should not represent any further such scene. It is to be left to the imagination of the audience. Moreover suggestion is always more charming than expression or representation. From the point of plot-construction, the lovers should be separated, at this juncture; otherwise the subsequent plot loses its purpose and the final union of the lovers becomes uninteresting. The poet with great insight and ingenuity manages the sudden conclusion of the scene of union.

The scene is strongly reminiscent of a similar situation in the *Śākuntalā* where king Duṣyanta is about to embrace Śākuntalā in the bower, when her friends call her away, thus suddenly concluding the exuberant romance of love. cf. चक्रवाकवधूः, आमन्त्रयत् सहचरम् । उपस्थिता रजनी । Śāk. III. Śākuntalā is asked to take leave of the king as Gautamī is coming to see her. १२५ अनुनयताम्— Ask leave of the king to go. १२६ नास्ति मे वाक्— Urvaśī is overpowered by dejection and is unwilling to conclude the meeting of her own accord. She is shocked dumb at the shattering of her dreams of union. १२७ अयं जनः— This person i.e. Urvaśī. A very humble way of referring to oneself.

परवशः — Subservient to another's will. इच्छति etc.— Desires to render herself free from guilt towards the gods. She desires to leave at once for heaven where she is summoned by the gods, and thus to render herself unoffending and free from all blame. Her stay on the earth any longer would be construed as a direct disobedience of the divine summons. १२८ वाचं व्यवस्थाप्य— Having adjusted words. The preceding speech of Urvaśī and the present stage-direction show strongly that the lovers are affected by the sudden end of their long-delayed meeting and how they are overpowered by the sense of frustration of hopes. Both are nearly struck dumb. Both are disheartened at the sudden shattering of their lovely dream of union. प्रत्यर्था— Hostile; opposing; one who stands in the way of. स्मर्तव्यः — The king humbly requests that he be remembered by Urvaśī. When she is back in heaven, she should not forget the king who, as she herself knows, is pining for her. This is the touching appeal of the lover.

१२९ वियोगदुःख—Sorrow at separation. This separation of the lovers is technically called प्रवासविप्रयोग which is of three types. cf. स च भावी भवन् भूतस्त्रिधाद्यो दुःखपूर्वकः । द्वितीयः सहसोत्पन्नो दिव्यमानुषविद्युत्वात् ॥ D. R. IV. 65-6. १३० वैयर्थ्यम् — Fruitlessness. For the king, his beloved is the only object worth seeing. It is a pleasure to feast upon her beauty. Now that she has left, his eyes have no other purpose left to be served. His fastidious eyes will find no delight in any other object.

१३१ नन्वेतद्—The king is very much disheartened at the sudden departure of Urvaśī. The Vidūṣaka desires to comfort him by handing over her autograph in his possession. With this intention, he extends his hand, only to find that the letter is not there. It is a staggering shock to the oblivious fool who breaks off in the middle of his sentence. उर्वशी°—Struck with wonder at the sight of Urvaśī. प्रमादेन—Through carelessness. The Vidūṣaka imagines how the letter must have been lost. His words recall to our mind the vivid figure of the foolish Brahmin who has never before seen a celestial beauty, gaping in wonder at the sight of Urvaśī, all lost to himself. Sometime the letter dropped down and was blown away with the breeze, quite unnoticed by him. The situation is both humorous and pathetic. १३२ अङ्गानि मुञ्चतु—Drop down the limbs of the body; be disheartened; to despair. The king loses all charm and zest in life and falls back in despair with drooping limbs and dulled mind.

इतो गतम्—Which has advanced so far; which is rooted so deep. न शिथिलयति—The Vidūṣaka comforts the king that Urvaśī is too deeply attached to the king to slacken her love for him when he is out of her sight. The popular saying 'सन्निभेण सौहार्दं जायते स्थावरेष्वपि' is inapplicable in this case. Note the Brahmin's ready wit which quickly changes the subject of his talk and saves him from the embarrassing situation in which he finds himself.

१३४ II. 19 शरीरस्य अनीशया (तया) स्तनकम्पाक्रियालक्ष्यैः निःश्वसितैः स्ववशं हृदयं मयि न्यस्तं इव । (अनुष्टुप्)।

The king explains why he entertains some hope of re-union with Urvaśī. Her state at the time of departure is eloquent enough to assure him with hope. He appreciates her hasty departure at the divine summons. She is a servant-woman of Indra and cannot stay longer in contravention of his call. Indra can command

her body to move at his will. But she is the mistress of her heart, and can dispose it of in any way she wills. She has entrusted the same to the king as it were. She was piteously moved at the sudden break-up of their meeting. She heaved hard through sorrow as she most unwillingly departed. That showed how deeply she was attached to him. The king fancies that the tremor of her breasts made way for her heart, her only free possession, which she willingly transferred to him. In simple words, her action at the departure clearly revealed that the king's personality has captivated her heart and that she is deeply attached to the king. Wilson translates: 'Her panting bosom as she hence departed, exhaled her heart, and lodged it in my bosom.'

स्तन^०—The sighs which were indicated by the throbbing movement of her bosom. There is a marked antithesis between the two words—शरीरस्य अनीशया and स्वयं हृदयम्. You can take a horse to water but you cannot make him drink. १३५ वेपते etc.—There is a subtle dramatic irony in his words. The Vidūṣaka's reference to the trembling of his heart creates humour juxtaposed as it is to the king's reference to the throbbing bosom of Urvaśī. इमां वेलाम्—At this particular moment. The Vidūṣaka is afraid that the king will now ask for the autograph of Urvaśī and then he will be nonplussed.

१३७ दिव्यं भूर्जपत्रम्—The stupid Brahmin tries to bypass the issue of the birch-leaf, and save himself from the awkward situation in which he has stranded himself through sheer carelessness. The leaf had come from heaven along with the heavenly nymph, so it has gone back with her! It is a fine witticism from the fool's lips. This humorous reply falls flat upon the fastidious king. १३८ प्रमादी वैधेयः—A fool that you are, you are careless. The word वैधेय means, one who is fit to carry out the master's command to the letter only. Hence an indiscriminating person; idiot; fool. (cf. Marāṭhī—सांगकाम्या, रेम्याडोक्या) The fool richly deserves the rebuke administered to him, since he often bungles matters. विचेतव्यम्—Search. The stage direction is highly significant and once again illustrates the masterly stage-technique of the dramatist. At this juncture the poet is to introduce queen Auśīnarī and her maid Nipuṇikā on the stage. They have come to confirm the report of the outside flirtations of the king. This is a scene complete in itself. But the two scenes cannot be

shown simultaneously on the stage without detriment to the interest of the audience. One of the scenes is to be suppressed and the attention is to be concentrated on the other. But how is the poet to dispose of the characters already on the stage? With a stroke of imagination, the poet devises a plan to obviate the difficulty of making the king and the Vidūṣaka as silent statues on the stage. He assigns them a highly ingenious and yet perfectly natural activity. They are to engage themselves in the vigorous search for the lost birch-leaf. Thus all interest in them is transferred to the second scene which is being staged before the audience. ततः प्रविशति देवी—The following scene has a close parallel in the Mālavikā. III.

१४१ अन्यथा—Otherwise; falsely; incorrectly; wrongly. भट्टिनी—Her Majesty. The queen is to be thus addressed by the servants in the royal palace. cf. राजपरिचर्यस्तु सम्भाष्याः सर्वाः परिजनेन तु। भट्टिनी स्वामिनी देवार्तिवेवं नाटके बुधः॥ छतान्तरिता—Concealed behind the creepers. विश्रव्या°—Confidential talk; tête-à-tête. यत्त्वया—etc. We should suppose that after having skilfully wormed the secret of the king's love out of the Vidūṣaka, Nipuṇikā directly hastened to the queen and conveyed the same to her. But before her departure, she marked the disconsolate king return from the star-chamber and accompany the Vidūṣaka to the Pramadavana gardens. Her report naturally contained this additional information as well, for it was a proof of the validity of her report. The queen thereupon desired to ascertain this grave report for herself before she charged her husband with infidelity.

जीर्णचीवरम्—An old rag; An old worn out piece of cloth. The birch leaf is old and faded; hence it looks from a distance like an old rag. इतोमुखम्—In this direction; hitherwards. विभाव्य—Having observed closely. परिवर्तन°—परिवर्तनेन विभावितानि अक्षराणि दत्त तत्। The scribbling on which becomes discernible as it turns round. The writing is only on one side of the leaf; hence when that particular side is turned up by the wind, the letters on it become visible. कथं वाच्यताम्—Nipuṇikā is surprised to find a regular verse inscribed on the leaf, and not a mere scribbling as she has supposed. She now suggests to the queen that the writing be read. १४६ अनुवाच्य—Read to yourself. तावत्—In the first place. अविरुद्धम्—Not objectionable; fit for polite company; decent. This speaks for the good breeding of the queen. It appears that

she suspects it to be some love-letter of any other person. Naturally the sense of propriety requires that a lady should not read letters with which she herself is not concerned.

१४७ कौलीनम्— A scandal. कुलीनस्य भावः कर्म वा । according to 'हायनान्तयुवादिभ्योऽङ् । (Pān. V. I. 139). The word is variously derived as : कुले भवम् — Originating in a multitude of people; a common talk; a scandalous report. or कौ पृथिव्यां लीनम् — That which is fit to be buried underground; or that which falls to the ground, being baseless; a scandalous talk; or कुलस्येदं कुलीनं तस्मिन् भवम् — Something concerning a high family; a family report; an evil report about a noble family; a scandal. cf. स्यात्कौलीनं लोकवादे । तदेव कौलीनं etc.— The birch-leaf speaks of the same scandalous report. It refers to the scandalous love-affair of the king with Urvaśī. उद्दिश्य— Addressed to; referring to. काव्यवन्धः — poetical composition; a lyric; a sonnet. आर्यमाणवक्— Note the shrewdness of the maid. She correctly surmises the source of the letter coming to their hands. It also speaks for the proverbial carelessness of the Vidūṣaka. १४९ वाचयति — Reads. Nipuṇikā is an accomplished lady. She is a lady-companion, a maid-of-honour, to the queen and not an ordinary handmaid. १४८ गृहीतार्या— One who has learnt the contents of the letter. Jealousy, so natural to a rival in love, stirs the queen's curiosity about the contents of the letter, even though they are विरुद्ध to her. अप्सरः कामुक— The lover of the nymph. The word suggests the contemptuous resentment of the Queen. The following scene is dramatically a highly interesting one. This remark serves as a striking indicator to what is to follow. उपायन— A Present. "Now I shall visit that paramour of a nymph with this very present." Custom requires that a visit to the elders or a king or a deity should always be accompanied by presents. cf. रिक्तहस्ता न पश्येद् राजानं देवतां गुरुम् । ' Nipuṇikā's report has already confirmed her apprehensions about the strange and suspicious behaviour of the king. Her feminine jealousy has been smouldering so long. The letter adds fuel to it. It is a proof positive of her husband's infidelity. Her jealousy, therefore, is at once inflamed and she is wild with rage. She decides to approach the king and convict him of his wrong to her, by the production of the irrepudiable proof of the love-letter from Urvaśī. १५१ पवनवशाग्नि— That is fluttering at the mercy of the wind. क्रीडापर्वत—An artificial hillock in the recreation garden;

a pleasure-mound. पर्यन्त — Outskirts. किमेतत् etc.— The Vidūṣaka who is supposed to be searching for the leaf, sees something resembling the birch-leaf carried by the wind at the foot of the pleasure-mound. He immediately draws the king's attention to it to verify his own fancy that it is the same lost letter.

१५२ उत्थाय— The king is supposed to be seated quite disheartened at the loss of the letter and is engrossed in love-thoughts. At the Vidūṣaka's suggestion he anxiously rises up to mark carefully the object pointed at a distance. वसन्तप्रिय दक्षिणवायो— The epithets are significant. The wind knows of friendship; so if a friendly request is made to him, it is likely to be complied with. Further he is दक्षिण or courteous; so he will not impolitely disregard the request. This is also the flattery of the wind.

II 20. सुरभिणा सम्भृतं वीरुवां पौष्पं रजः वासार्थं हर । मे दयितास्नेह-
स्वहस्तेन मिथ्या हृतेन भवतः किम् । हि अञ्जनां प्रति आलक्षितप्रार्थनः भवान् एव-
विधैः मनोविनोदनफलैः धारितं कामार्तं जनं जानीते । (शार्दूलविक्रीडितम्)

The king has seen the letter being carried away by the southerly breeze. So he most pathetically solicits him not to do so. He says that the breeze may carry away the pollen of spring flowers for the sake of perfume, if it so pleases him. But what is the wind going to gain by blowing away the very autograph of the king's beloved? It bores him nothing, but it positively augments the king's anguish of love. This is further scandalous to the wind. The letter is the sole means of diversion now available to the king in his separation from the beloved. What a terrible loss it is for the king! The king hopes to prevail with the wind. Was not the wind once a lover when he courted Anjanā? Then he can better appreciate a lover's heart; how even the smallest souvenirs of the beloved serve for diversion in love-melancholy. In fact, lovers sustain their very life upon them. As such the king counts much upon the personal sympathy of the wind. This personal touch must have vividly recalled to the latter's mind his sweet love-affair, and the appeal therefore carries all the greater weight with the wind. सुरभिः— सुष्ठु रमन्ते अत्र । The spring. cf. वसन्ते पुष्पसमयः सुरभिः । This explains the significance of the epithet वसन्तप्रिय addressed to the wind. वासार्थम्— For the sake of perfume; so that it might be rendered fragrant. पौष्पं रजः— The pollen of the flowers. पुष्पाणामिदं पौष्पम् ।

दयिता°—दयितायाः स्नेहेन कृतः स्वहस्तः। The love-letter written with her own hand by the beloved. मनो°— which serve for mental diversion. Love-letters are a consolation in separation. अञ्जना— She is the daughter of a monkey Kunjara and the wife of a monkey chief Kesarin. Once she was sitting alone on the peak of a mountain. A gentle breeze slightly displaced her garment and Vāyu became enamoured of her. He appeared in visible form and courted her. She yielded to his request on condition of her chastity remaining preserved even after union. The god consented to it. But in course of time she conceived and a son was born of the union. He became equal in prowess to his father Vāyu. He is the famous monkey-god Māruti. आलक्षित°—Whose love was known; whose courting of Anjanā was noticed. १५३ अन्वेषणा— Search. १५४ पश्यामि I see it; I grasp the situation. १५५ म्हायमान°— Having the look of a fading Bakula flower. This speech is to be construed with the Vidūṣaka's words किमेतत् दृश्यते। We must suppose that he actually approached the hillock and found to his great surprise that the mistaken object was only a peacock's feather much resembling a withered Bakula flower. १५६ सर्वता हतोऽस्मि— His last hope is shattered. The love-letter, the only consolation is irretrievably lost. He is very much disheartened and thinks that the cup of his sorrow is up to the brim, for he has now nothing to fall back upon in consolation, nothing to sustain his life in separation.

१५७ आर्यपुत्र— This is how a wife should address her husband. cf. सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति शौवने। N. S.

ऊढायां देवि दयिते पुमानाह प्रियां प्रति। आर्यपुत्र च जीवेश नाथ साप्याह बल्लभम्॥ सागर.

आवेग— Perturbation; excitement; anxiety; agitation. The following scene is highly interesting on the stage. The queen is ironical and flings taunting words at the king who is completely non-plussed and confusedly exasperated at the sudden turn of events. The charm is heightened by the witticism of the Vidūṣaka.

१५८ ससंभ्रमम्— The unexpected entry of the queen has completely startled the king. He is quite confused. देवी— The Queen. cf. देवीति महिषी वाच्या राज्ञा परिजनेन च। N. S. 19. 24.

१५९ दुरागतम् etc.— The king in a formal way greets the queen on her arrival, with the words 'स्वागतं देव्यै।' The Vidūṣaka character-

istically quibbles upon the word स्वागत (i) Welcome. (ii) Well come. He contradicts the king in the second sense. He suggests that her arrival at this moment is most ill-timed, when they are searching for her rival's love-letter. As such, she is quite unwelcome at the time. This is fraught with evil consequences for the king. Again, as the king is caught red-handed, the jealous queen would hardly appreciate his sham greetings; she would resent it all the more. १६० किमत्र प्रतिविधेयम्—How to react the present situation? What explanation should be offered so as to mislead the queen! १६१ अस्ति वा etc.—This reply of the Vidūṣaka should be understood as a जनान्तिक to the king. When one character asks something to another by way of जनान्तिक, the reply of the other character should be construed as जनान्तिक, even though no express stage-direction is put in to that effect.

लोभं or लोभं—Stolen property. cf. लोभमश्रुणि चोरिते। (विश्व.)

कुन्मीरकः—A thief; burglar; robber. When a thief is caught with the stolen property on his person or in his possession, his guilt is proved forthwith. He cannot absolve himself with any explanation. He must either perforce confess the guilt or abscond himself from the place. The Vidūṣaka suggests that such is the position of the king. He is caught red-handed in search of a love-letter of Urvaśī. The queen has found out the same and has brought it to the king. Therefore, there is no saving remedy. He must confess his infidelity.

१६२ परिहासकालः—Time or occasion for jest. cf. त्वराप्रस्तावोऽयं न खलु परिहासस्य विषयः। M. M. IX. 44. नेदम्—Not this birch-leaf. The king is suddenly confronted with the love-letter. But soon he composes himself and finds a remedy. He denies that he is searching for the birch-leaf that is presented by the queen. Of course, he admits that he is searching, but searching a thing different altogether. समन्वेषण—Search. आरम्भः—Undertaking; activity; effort. १६३ युज्यते etc—The queen is not at all misled by the reply. She herself has heard the king's mad address to the wind and she has seen through the whole game. She knows it well that the king is somehow explaining himself away. She sarcastically remarks that it is quite proper that the king should conceal from her his good fortune of being loved by a celestial damsel. She suggests that she has expected nothing but a false

reply from her faithless husband. सौभाग्य— The good fortune of being loved by a celestial nymph. cf. सौभाग्यं ते सुभग विरहावस्थया व्यजयन्ती । Megh. 29. स सलु सुभगो यमङ्गनाः कामयन्ते । मल्लि. १६४ त्वरय— Hasten; get hastily prepared. पित्तोपशमनं— etc. The Vidūṣaka tries to save the unhappy situation by attributing the king's incoherent conduct—his address to the wind, his mad search etc. to a strong bilious attack. The king has practically gone mad under its attack. The king's explanation that he is searching for something else is also to be attributed to his madness. The Vidūṣaka totally denies that they are searching anything at all. He therefore presses the queen that she should get him a hearty meal consisting of dainty dishes calculated to cure the excess of the bile. The Vidūṣaka's is really an ingenious plea, for temporary madness is caused by an excess of the bile. cf. वाग्भट्टस्य 'प्रतिज्ञैश्च न च पित्तं त्रिना भ्रमः ॥' 'प्रलापमूर्च्छाभ्रमपीतभावान् । पित्तस्य कर्माणि वदन्ति तज्ज्ञाः ॥' According to Hindu Medicine, wind (वात), bile (पित्त) and phlegm (कफ) are three humours of the human body, which when in equilibrium, keep the body in perfect health. Their derangement is the cause of all diseases. The bilious attack generally occurs at mid-day or midnight, or when a man has not taken his meal till a late hour. cf. मध्याह्ने च तथार्धरात्रिसमये पित्तप्रकोपे भवेत् ॥ The only remedy prescribed against it is a hearty, sumptuous meal. cf. कफं दुर्जनवत् तीक्ष्णैर्वातं स्नेहेन म्लिवत् । पित्तं जामातरमिव मधुरैर्भोजनैर्जयेत् ॥ Hence the suggestion of the Vidūṣaka. Of course, the suggested remedy is quite in keeping with his characteristic fondness for sweet food.

१६५ शोभनं खलु etc.— What a grand defence ! The queen sees through the Vidūṣaka's plea and understands well that it is only a lame excuse in the last attempt to save the face of his friend. She is all ironical, and laughs out the plea. १६६ पिशाचः— A ghost. The Vidūṣaka points out to the queen that even an inexorable ghost, which has taken possession of a person, is appeased and expelled by offering to it a hearty meal. What to say then of the bile which is affecting the king? The reference is to the wellknown practice of exorcising evil spirits that have possessed a person. An offering of cooked rice with yellow powder (हळद) is made to the spirit with a prayer. (cf. दहौभात उतरवून टाकणें) After the meal the spirit is supposed to let its victim alone. आपादयसि— Impute,

attribute. The Vidūṣaka's sincere remedy proves worse than the disease. It fails to save the king. It contradicts the king's plea and admits incoherence in the king's conduct in searching the birch-leaf on which the love-letter is inscribed; which amounts to an open admission of the queen's charge. The king vehemently disavows it and rebukes the Vidūṣaka for this mischievous misinterpretation of his conduct. He stands firm by his original plea that he has been searching for something else. He does not want to admit that his search is directed towards the love-letter. 'The Vidūṣaka's explanation of the king's conduct is more consistent but is made ludicrous by the remedy suggested to him by his fondness for rich food, the ludicrousness being the effect always intended to be produced by his speeches.' (Pandit.)

१६८ प्रतिकूलदर्शना— Whose sight is not welcome. The queen sees through the game of the two rogues and quickly retorts. Mark the steadily rising temper of the Queen.

१६९ II 21. अहं नाम अपराधी, हे रम्भोरु प्रसीद, संरम्भात् विरम । सेव्यः जनः च कुपितः दासः कथं नु निरपराधः । (आर्या).

The king is alarmed at the queen's walking away in high dudgeon at his faithless conduct. He knows that the wire should not be pulled too long lest it should break. So immediately he falls at her feet and tries to conciliate her. He means that he must admit some wrong done to her. She is his mistress. Her anger must have some cause in some dereliction of her servant, the king. If the servant does not remember it, he must imagine it, for the master's words cannot be contradicted. cf. प्रभुता रमणेषु योषिताम् । Note that even in his confession the king is not frank.

नाम— certainly; indeed. रम्भोरु— रम्भे इव ऊरुः यस्याः सा । ऊरुतर पदात् औपम्ये इति उक्तवम् । With plantain-like thighs; a lady with full and fleshy thighs. संरम्भ— Indignation; wrath; anger. सेव्यो जनः— The person who is to be served; the master. This coaxing of the queen is technically called सामन्, and is defined as 'तवास्मि मम चैव त्वमहं ते त्वं च मे प्रिया । आत्मोपक्षेपणकृतं तत्सामेत्यभिधीयते ॥ N.S. 25. 67.

पादयोः पतति— There are six means recommended for appeasing an angry beloved. cf. साम भेदोऽय दातं च नत्युपेक्षे रसान्तरम् । तद्भङ्गाय पतिः कुर्यात् षडुपायानिति क्रमात् ॥ S. D. III 201. Conciliatory words, winning over her friends and thus sowing dissensions, her own

camp, offering her presents, prostration, indifference; changing over or introducing a new emotion altogether.

The prostration of the king is the greatest downfall of the hero. The king Purūravas of Act I, a scion of divine parentage, a knight who staked his life for the safety of the distressed ladies, a valorous ally of the lord of the gods, a noble soul, a perfect gentleman, falls at the feet of a lady for the mean purpose of sensual pleasures, and thereby falls in the estimation of the good. This is the most unbecoming cut on the part of the king. Kālidāsa has here ruined the character of the noble hero and has also ruined an excellent plot. There should have been some dignity, some grandeur even in the fall of the greathero. The play hereafter loses all interest and turns to be the usual court-play of love-intrigues, a mere imitation of his previous play the *Mālavikāgnimitra*.

१७० लघुहृदया—Weak-kneed; being weak-minded. अनुनयः—The conciliation on the part of the king by falling at her feet. अदाक्षिण्य—Discourteous behaviour. विभेमि—The queen is convinced that the king is quite insincere in his professions of love and hence jealousy prompts her to spurn his sham supplications and prostrations. But the voice of conscience rings clear in her mind warning her against her uncompromising attitude and discourteous behaviour towards her husband and that she shall have to repent for it afterwards. Such is the painful conflict in the mind of the queen. Her husband, whatever his faults, is a deity to a Hindu woman. She should never slight him. cf. विशीलः कामवृत्तो वा गुणैर्वा परिवर्जितः । उपचर्यः स्त्रिया साध्व्या सततं देववत् पतिः ॥ Manu. V. 154. भर्तुर्विप्रकृतापि रोषण-तया मा स्म प्रतीपं गमः ॥ Śāk. IV. 18. The Queen feels that at any rate she should not fall short of this ideal of a good wife. But the anger gets better of her good self and she rides roughshod over her lord's conciliation, by discarding his prostration. But soon remorse will overcome her and she will try to re-conciliate the king. cf. पादयोः पतिते कान्ते या न मानं विमुञ्चति । तस्मिन् गते तु तापार्ता कलहान्तरिता तु सा ॥ S.D. III. 82. सार्धं मनोरथशतैस्तव धूर्त कान्ता सैव स्थिता मनसि कृत्रिमहावरम्या । अस्माकमस्ति न हि कश्चिदिहावकाशस्तस्मात्कृतं चरणपातविडम्बनाभिः ॥ पंचतंत्र । This scene marks a point of great dramatic significance. Technically it is called a विन्दु. It adds one more complication and consequent special interest to the action of the drama, without breaking its continuity. १७१ प्रावृत्तन्दी—The

monsoon river; it is both rapid and turbid. अप्रसन्ना—(i) Turbid; muddy; sullied by means of the mud—as applied to the river. (ii) Displeased; in high temper; anger—as applied to the queen. The simile very vividly brings to the mind the high dudgeon of the queen and her sudden departure; like the floods of a river in the rainy season.

तदुत्तिष्ठ—The king is still prostrate on the ground quite unaware of the departure of the queen in wrath at his misbehaviour. १७२ अनुपपन्नम्—Unjustified; unreasonable; unnatural. The departure of the queen in high resentment, without being conciliated, is not all unjustifiable. The king is conscious of the insincerity of his professions of love and solicitations. Hence he is not at all angry towards her.

II. 22. प्रियवचनशतः अपि दयिताजनानुनयः रसात् ऋते योषितां हृदयं न प्रविशति कृत्रिमरागयोजितः मणिः तद्विदां हृदयं इव । (अपरवक्त्रम्)

The verse justifies the queen's conduct in spurning the king's prostration. The king confesses that his professions of love, though couched in sweet expressions, are all devoid of any warmth of true affection. Naturally they have failed to catch her heart. To be appeasing, the heart must commune with the heart. "A woman is clear-sighted and mere words touch not her heart. Passion must give them credit." (Wilson.). He explains it with the simile of a fake gem. A gem, devoid of genuine water i.e. natural brilliance, though it is artificially coloured, fails to appeal to the lapidaries. Their trained eyes immediately discern its worth and discard it as a cultured one. The queen, expert in coaxing, has seen through the king's affected prostration and hence she has spurned it away. cf. उपचारविधिर्मनांस्वर्त्तनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः । Mv. III 3. दयितजन— Lover. रसादृते— (i) Without sincerity of love (रस). (ii) Without water (रस) as applied to the gem, i. e. without the essential 'brilliance' of the gem. हृदयं न प्रविशति—Does not enter the heart; does not appeal. तद्विदाम्—(i) Those who can discern the sinceirty or otherwise of the अनुनय; (ii) Those who are expert in gems; lapidaries. कृत्रिमराग—(i) Sham or affected affection; pretended love. (ii) artificially coloured.

१७३ अनुकूलमेतत् etc. — The Vidūṣaka persists in his opinion about the arrival of the queen. It has been ill-timed and unwellcome. Now that she has left is quite in favour of the king. Her

sight would have been an eyesore to the king, when Urvaśī has already occupied his thoughts. The queen is her natural rival and hence a possible hindrance in the happy union of the two lovers; this thought would have rankled in his heart. अक्षिदुःखितः — One with sore eyes; suffering from an ailment of the eye. The compound should rather have been दुःखिताक्षः । १७४ उर्वशी° — Whose mind is attached to Urvaśī. स एव — that very; the same as before. बहुमानः — Regard. The king disagrees with the Vidūṣaka. The queen is ever highly esteemed by the king, and his love for Urvaśī has not at all lessened his regard for the queen. So that her sight would never be unwelcome to him. He would ever prize it highly. Note that the king openly confesses that he has only the courteous regard for the queen and not the true affection.

प्राणिपात° — The spurning of the prostration at her feet. धैर्यमव-
लम्बिष्ये — The king knows that the queen is too gentle to carry her wrath long. Hence he is confident that she will repent her rude behaviour some day and will herself try reconciliation with him. But till then he will not slacken his love for her. He will employ another means of reconciliation, viz. धैर्य or उपेक्षा (patient indifference). cf. अत्र प्रणयोपाये व्यर्थे सति उपेक्षानामोपायः प्रयुक्त इत्यवधेयम् । धैर्य may be taken to mean boldness or forwardness. The king means that he will not now fear the queen, but will openly carry on his courting of Urvaśī; for the queen has discarded him. Or धैर्य may mean patience, composure. The king suggests that he will have sufficient patience even though she has slighted him, for he is sure she will come round one day. १७५ तिष्ठतु — It is getting past noon. The king speaks of patience. But the hungry Brahmin is getting impatient for the meals. So he dismisses the topic of love and draws the king's attention to the overdue dinner. अवलम्बताम् — Sustain. The Vidūṣaka plays upon the word अवलम्बिष्ये used by the king.

१७६ II. 23. उष्णालुः शिखी तरोः शिशिरे मूलाल्बाले निषीदति । षट्पदः कर्णिकारमुकुलानि उपरि निर्भिद्य आलीयते । कारण्डवः तसं वारि विहाय तीरनलिनीं सेवते । क्रीडावेदमनि एषः क्लान्तः पञ्जरशुकः च जलं याचते । (शार्दूलविक्रीडितम् ।)

The verse describes in vivid and highly poetical terms the noon-time in India. The close observation of nature is remarkable. Even the small bee breaking open the Karṇikāra buds has not escaped the poet's observant eye. The noon-time is indi-

cated by the peculiar actions of different birds. The peacock being scorched by the mid-day heat resorts to the shady and cool basin of a tree; the bee moves restlessly into the cool interior of the *Karṇikāra* flowers; the duck leaves hot water of the lake and lurks about the lotus-plants growing on its bank; while the parrot in the cage feels thirsty and cries for water.

The oppressive heat and the consequent thirst for water, effectively suggest the heat of the passion of the king who can find relief only in a union with *Urvaśī*, an *Apsaras* (water-born).

उष्णालुः — उष्णं न सहतेऽसौ । 'शीतोष्णानुप्रेभ्यस्तदसहने' इत्यालुच् । Unable to bear heat; oppressed by the heat; feeling hot. मूलालवाल — The basin of water at the root of the tree. शिखी — The peacock.

निर्मिथ — Forcing open; having broken open. उपरि — At the top. कर्णिकार — A tree flowering in the early spring. Its flowers are blood-red but devoid of any fragrance. (cf. *Marāṭhī*-पंगारा.) cf. वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेत् । *Kumār*. III 28.

मुकुलानि — The buds. The plural indicates the intense distress of the bee. She finds no comfort anywhere; she flies from bud to bud. Thus she has broken open many buds, but has failed to get any relief. So oppressive is the heat of the sun. आलीयते — Conceals into; lies inside. कारण्डवः — A kind of water-fowl; a duck.

क्रीडावेश्म — A pleasure-house situated somewhere in the garden.

कृन्तः — Feeling exhausted and therefore thirsty. cf. The similar description of the noon-time appears in *Mālv*. II 12.

The present act furthers the development of the main plot. The king is love-sick for *Urvaśī* and suffers unbearable pangs of love. *Urvaśī* is also infatuated by love for the king and conveys it in a letter and the two lovers are even united for the time. But fate intervenes, and *Urvaśī* is required to leave the king's company and once more the lovers are separated to suffer renewed pangs of love. The sudden frustration of their hopes has intensified the craving for union. At this juncture the plot is further complicated by the loss of the love-letter, its discovery by the queen, and consequent resentment of hers.

The suspense created at the end of the last act continues throughout this act also. The sufferings of the king further intensify the desire of the audience that the union of the lover should be hastened. The startling turn of events raises new

hopes in the mind. The lovers are united. But no sooner does the audience gasp a sigh of relief than the lovers are equally suddenly separated and the frustrated expectation heightens the suspense. This sudden departure of Urvaśī serves to bring to the mind of the audience the one obstacle in the way of the union. Urvaśī is not a mistress of herself. She must be relieved from the service of Indra. To add to this, a new force which has been gathering all along bursts forth in the form of the dramatic entry of the jealous queen. Her rage convinces the audience of the force of the impediment she is to prove in the union of the lovers. When the act ends the suspense is all the more heightened by the consciousness of these two strong forces of opposition.

The act gains further in interest from the point of characterisation. We get a further presentation of the characters. The king is now featured as a lover with a poetic soul, and sensitiveness to beauty and to love which are the Moon and the Sun of the sky of a poet's soul. Like the southerly wind he is both romantic towards the new, youthful love and solicitous towards the old one. His deep love for Urvaśī borders on infatuation and he suffers love-melancholia. His tender solicitude in regard to the queen is evident in that he condescends to prostrate himself at her feet to conciliate her. This is another attractive trait of his character. All know that his prostrations are hollow and insincere; and the king himself makes no secret of the same when the queen departs in high dudgeon. Urvaśī is presented as a lady thoroughly under the sway of love. She is of the upper-regions—a being of buoyancy, brightness and bliss. She knows no law but love. She makes bold dismissing of all false shame to venture upon a visit to her lover. This links the immortal to the mortal and humanises her divinity. The conflicting shades of her character, now nervous and suspicious, now bold and adventurous, now bashful and restrained, reveal the conflict of emotions which she suffers quite helplessly. Her youthful impetuosity endears her to us.

The most engaging, however, is the character of the queen. Her majestic figure worried over the king's suspicious uneasiness enkindles with jealousy at the first report of the wavering of privileged love. The find of the love-letter inflames her; the woman in her asserts; with a haughty bearing she scorns her

husband's prostrations which, she is sure, are hollow and insincere. This is fully human and with the king we utter : ' उर्वशीगतमनसामपि देव्यामस्माकं बहुमानः । ' She is both impressive and commanding.

The Vidūṣaka with his quaintness, his ready wit and humorous jokes, his characteristic fondness for food and references to it in season and out of season, his blundering nature, his foolish simple-mindedness, his outspokenness about his own defects supplies the necessary element of comic relief. At the same time they complicate the action of the plot. Citralekhā has wit and scintillating speech. She willingly helps her friend in her love-affair. But she is careful to warn her before Urvaśī hastens headlong in love. The incidents have stirring dramatic effects. The unexpected meeting of the lovers and the equally sudden calling away of Urvaśī, the loss, search and the startling production of the love-letter by the queen, and lastly the king's prostration and the unexpected stubborn behaviour of the queen, all are sufficiently interesting to arrest the attention of the audience.

The charming Pramadavana with trees and creepers clad in new leaves, robed in bright blossoms, pervaded by the sweet fragrance and resounding with chirpings of birds presents an ideal background for the romantic love of the king and Urvaśī. The transparent description of the wind as the Dakṣiṇa herō, the glowingly sensuous description of the beauty of the spring, the piteous lamentations of the king, the pathetic appeal to the wind, and the picturesque description of the mid-day are other charming features of the act. The poet's skill in the technique of the stage-craft is worth notice and is highly commendable. Twice he has manipulated a bi-focal scene without flagging of interest. The close observation of the poet and his deep acquaintance with the fauna and flora of India is illustrated in the descriptions of the spring, and the mid-day scene. The facility with which he infuses life and human sentiments in Nature is equally remarkable.

ACT III

The third act opens with an introductory scene, technically called the Viṣkambhaka.

Scene : Hermitage of sage Bharata.

From the conversation of the two pupils of the sage Bharata, we learn that the play Lakṣmīsvayamvara, for which Urvaśī had been hastily called away in Act II, was duly staged before the celestial audience. The audience was thoroughly engrossed in the performance, when Urvaśī made a very unfortunate slip of tongue, while playing the role of Lakṣmī. To a question, instead of replying 'I love Puruṣottama', she inadvertently blundered out 'I love Purūravas'. The sage Bharata who was in charge of the safe conduct of the play became angry with her for the error and cursed her that she would instantly lose her heavenly position. Indra, however, took pity upon her, favoured her by limiting the period of the curse upto the birth of a son. He also suggested that she should live with king Purūravas, her lover, until the king beheld a son born of her, upon which she would regain her original position in heaven.

१ भरतशिष्यौ—Two disciples of the sage Bharata, who conducted the performance of a play before the celestial audience in heaven. पल्लव—This is the name of the second and junior disciple. He accompanied the sage as his seat-bearer to haven where the play Lakṣmīsvayamvara was staged by the nymphs. Hence he got the opportunity of witnessing the play.

उपाध्याय—A teacher; preacher. cf. एकदेशं तु वेदस्य वेदाङ्गान्यपि वा पुनः । योऽध्यापयति वृत्त्यर्थमुपाध्यायः स उच्यते ॥ Manu. II 141.

आसनं प्रतिग्राहितः—You were made to carry the seat. The sages carried their sacred seats along with them wherever they moved. The practice still obtains in the case of the Śāṅkarācārya and other orthodox gurus. Note that the root ग्रह् is treated as द्विकर्मक though it is not enumerated in the Pāṇinian list. cf. ग्रहित्यज्योर्ष्यन्त्यो-द्विकर्मकत्वं नित्यमित्यनुसंधेयम् । Malli. अग्निशरण^०—In order to look after (संरक्षण) the fire-sanctuary (अग्निशरण). Every Hindu householder is required to keep the sacred fire burning in his Agni-śālā. He is required to offer sacred faggots into the fire, every morning and evening, to keep it burning incessantly.

गालव— The name of the first and senior disciple. Bharata appointed him to look after the sacred fire in the fire-chamber, for he was conversant with the hermitage-duties. He was thus engaged at the hermitage and had no opportunity to be present in the theatre at the time of the performance of the play. Hence is his curiosity. स्थापितः— Posted; stationed; appointed. युरोः प्रयोगेण—By the stage performance given under the direction of the preceptor i. e. Bharata. He being the celebrated author of the Nāṭyaśāstra, was entrusted by the gods with the direction and management of the performance. He was, therefore, directly accountable for the success or failure of the show. दिव्या परिषद्— The celestial audience. आराधिता—Pleased; delighted.

२ न जाने etc.—Pallava is non-committal and shows unwillingness to pronounce any definite judgment on the whole performance of the preceptor. He avows that the audience was held spell-bound. His consciousness of the tragic end of the whole show refrains him from any pronouncement. The play was composed by Sarasvatī, the Goddess of Learning herself; the theatrical performance was directed by the sage Bharata, the Nāṭyāchārya himself; the actors were the most accomplished celestial nymphs; the audience was composed of a distinguished gathering of the appreciative divine spectators. Naturally, the play was expected to be a grand success. But the words of Pallava, when he stumbles on the word, किन्तु, seem to contradict the natural expectation. This raises a new question from Gālava.

लक्ष्मीस्वयंवर— The play depicted the events that led to the choice-marriage of Lakṣmī with Viṣṇu. Lakṣmī rose out of the Kṣīrasāgar when that was churned in quest of the ambrosia by a joint expedition of the gods and demons. A quarrel arose on her account between the two parties. It was finally settled that she should be allowed to choose her lord in an open assembly of the gods and demons. There she offered the garland of acceptance to Lord Viṣṇu.

In ancient India, it was a common practice amongst the Kṣatriya families to allow a maiden to choose her husband herself. Candidates for the maiden's hand were cordially invited to her father's house. On the appointed day the bride moved through the audience-hall of her suitors and chose her future lord by throwing a garland of flowers round his neck. The customary

marriage rites were thereafter duly celebrated. तेषु रसान्तरेषु— In those various sentiments. The play featured the whole gamut of the eight sentiments. They were well enacted by the nymphs.

तन्मयी— Deeply absorbed in those various sentiments. The performance was so excellent and engrossing.

३ सदोपावकाशः— Having room for some flaw; implying some mishap. Pallava has left his words half finished which suggests that the rest is unutterable as it relates to the serious flaw in the performance. वाक्यशेषः— The remaining part of the sentence uttered by Pallava; the sequel of the speech. ४ आम— Yes; Amen; an interjection of assent. प्रमादस्खलितम्— Blundered through negligence.

६ भूमिका— The part; a role of a character. cf. अन्यरूपैर्दैन्यस्य प्रवेशः स तु भूमिका । N. S. In the play, Urvaśī played the role of Lakṣmī. वारुणी— The beloved of Varuṇa, and the goddess of Surā produced at the time of the great churning. She helped Lakṣmī in the choice of her partner for life. Menakā acted the role of Vāruṇī. सकेशवा— Along with Keśava. The specific mention of the name of Viṣṇu is to suggest that he was the best of all present in the celestial theatre. It further heightens the gravity of her mistake. भावाभिनिवेश— Strong attachment; deep or ardent love.

८ ततस्तथा etc.— A truly psychological touch ! What is uppermost in the heart, escapes out when not closely guarded. At the first sight of Purūravas, Urvaśī had taken such a deep fancy to him that he was the one object of her thought and expression. Naturally when she ought to have replied ' पुरुषोत्तमे ', being forgetful of the role of Lakṣmī she was playing, the name of her own lover Purūravas escaped her lips. This is an instance of गोष्ठस्खलित. This incident finds a parallel in the drama प्रियदर्शिका. निर्गता वाणी— The speech escaped her mouth. Her slip of tongue was quite unconscious and unwilling and innocent.

९ भवितव्यता^०— Acting in accordance with fate or destiny. Intelligent Gālava explains away her mistake by attributing it to the play of destiny. She may have been fated to commit such a mistake and suffer; therefore her senses betrayed her and the name of the mortal king escaped her lips. Thus she was merely a plaything in the hands of destiny. cf. अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र । Śāk. I 16. 'प्रायः शुभं च विदधात्यशुभं च जन्तोः । सर्वकपा भगवती भवितव्यतैव ॥ M. M. I 23. दैवेन प्रभुणा स्वयं जगति यद्यस्य प्रमाणाकृतं । तत्तत्स्योपनमेन्मनागपि महा- त्रैवाश्रयः कारणम् ॥ Niti. 90. हतविधिपरिपाकः केन वा लङ्घनीयः । Niti. 87.

न खलु— The word खलु indicates here the sense of inquiry; was he not enraged? १० खलु— Here it indicates : emphasis.

तामभिकर्तुः— कर्त्तु and द्रु when preceded by an उपसर्ग, govern the accusative. cf. कर्त्तुद्रुहोरुपसृष्टयोः कर्म । Pān. I 4.38.

अनुगृहीता— Favoured. Indra could not contradict the curse of the sage; he only modified it so as to render it a blessing in disguise to Urvaśī. १२ उपदेशः— Instructions. Bharata gave directions to the various characters and assigned to each definite speeches. Further he warned them against negligence in their roles. लङ्घितः— Disregarded; violated; transgressed.

दिव्यं स्थानम्— The heavenly position. Urvaśī was cursed to lose her place in heaven and go down into the mortal world, since she showed preference for the mortal prince. प्रेक्षणावसाने— At the end of the show. Bharata instantaneously cursed her at the end of the scene even without waiting for the completion of the performance. The show was thus interrupted. Hence Pallava cannot pronounce any definite judgment on the performance as a whole. लज्जा^०— Whose face was hung down in shame. The consciousness that she was responsible for the most unhappy incident in an otherwise excellent performance was one cause. The more important cause was the inadvertant revelation of her love for king Purūravas in the presence of a distinguished gathering of heavenly spectators. This speaks for her sensitiveness to human feelings and emotions. रणसहायः— Wartime ally, cf. भर्वाश्च सांयुगीनः सहायो नः । V. यथाकामम्— In accordance with your expressed love. उपातिष्ठस्व— Form a union with; stay with him; associate yourself with (संगतिकरणं).

अत्र—In this matter viz. the curse of the sage Bharata. Indra avails himself of the curse to favour his wartime ally, the king Purūravas. Urvaśī is surprised with the modification of the curse. She shall have the company of her lover on the earth, and the union is to last till he sees a son born of her. It is indeed a great favour that turns a curse into a blessing in disguise to her. स्वयं दृष्टस्त्वानः—Beholds a son born of you. १३ पुरुषा^०—Who knows the hearts (अन्तर) of persons. Indra has rightly diagnosed her slip of tongue. She has fixed her heart upon king Purūravas, her saviour from the demonic outrage. Hence he acted worthily in so decreeing. १४ कथाप्रसङ्गः— In the course of conversation. अपराद्धा— Violated; overlooked; let pass.

अभिषेकवेला—The time for the bath of Bharata. Pallava, being junior and a novice, is more conscientious of his duties to the preceptor. He is afraid of offending the sage. The disciples have to attend upon the sage at the time of his bath. They therefore wind up their conversation and hasten to the work. विष्कम्भक—This is also an interlude serving the same purpose as the Praveśaka. It is a short scene presenting one or more characters and conveying through their conversation the information omitted from representation, in a very compact style. It is defined as : वृत्तवर्तिष्यमाणानां कथाशानां निदर्शकः। संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः॥ D.R. I, 59. In it middling characters generally figure. They speak in Sanskrit. There are two varieties of it. When only the middling characters appear into it, that variety is known as the शुद्ध विष्कम्भक. The introduction of a low character speaking Prākṛit, along with a middling character renders it mixed or मिश्र or संकीर्ण cf. एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः। D.R. I 60. It can be introduced even at the beginning of the first act. cf. विष्कम्भ आदावङ्गस्य दर्शितः। S.D. It thus serves to connect minor incidents with the main story of the plot, by briefly explaining to the audience what has already occurred after the end of the preceding act and what is likely to happen in the near future. The विष्कम्भक is distinguished from the प्रवेशक by the following characteristics. It has two varieties according as the characters speak Sanskrit or partly Sanskrit and partly Prākṛit; the प्रवेशक lacks any division being entirely in Prākṛit.

Only low (नीच) characters figure in the प्रवेशक, while the विष्कम्भक represents middling characters as well. Again, the विष्कम्भक can come at the beginning of any act, even the first, while the प्रवेशक can occur between two acts only and hence cannot precede the first act. The Praveśaka is utilised for purposes like stage-setting etc., whereas the Viṣkambhaka is a vital factor in the plot development. It is concerned with incidents connected with the hero and the heroine or the central theme.

The scene of the interlude is laid in the hermitage of sage Bharata. The events follow immediately after those narrated in the preceding act. It is the evening time of the same or perhaps the following day on which the events in the second act take place. One of the disciples of the sage, who was required to stay at the Āśrama to continue fire-worship in the absence of the sage, gets time to inquire of the other disciple who had the opportunity of

witnessing the play in heaven as he accompanied the sage as his seat-carrier. The former is curious to learn of the success of the play directed by their teacher, sage Bharata.

The Viṣkambhaka is essential at this stage to convey to the audience the important changes introduced by the poet in the original story. These changes vitally affect the main incidents concerning the hero and the heroine. It gives a new meaning, a new place and a new significance to the old story.

The interlude supplies the vital information from the point of plot-development. The second act has shown clearly that there are two serious impediments coming in the way of union of the two lovers. One of them is tragically exposed by the sudden departure of Urvaśī from the company of the king on account of a heavenly summons. This makes it clear that she is completely dependent upon Indra's will. The happy union of these two loving souls requires that Urvaśī should, somehow, be freed from her subjection to Indra. The poet avails of the performance of a play in heaven to relieve the heroine. Urvaśī commits a blunder, a perfectly natural one in her present mood. But the enraged director, sage Bharata, curses her to lose her position in heaven for one on earth. The curse thus makes her stay on earth a compulsory one and relieves her from the attendance in heaven. The curse thus proves a blessing in disguise to her love-ridden heart. But it has a sting in the tail. That is removed by Indra who accords a formal sanction to her stay with king Purūravas till he sees a son born of her. The incident in the heavenly theatre thus unexpectedly removes the first impediment and brings the dramatic theme near to the realisation of its purpose. Further it reveals eloquently the deep fancy Urvaśī has taken for the king, as also her present state of mind. She is completely obsessed by the thoughts about her lover as to forget the role she is playing. The conversation of the two disciples clearly hints at the way how Urvaśī is going to be reunited with the king, at her deep love for him and the period of their company. This information prepares the audience to sympathise with the demented king in Act IV when Urvaśī is lost to him and further in Act V when she is about to leave him. The poet has thus masterfully exploited the incident to his own advantage. Except the Mātsya Purāṇa version, no other source speaks of

this incident in the heavenly theatre. The variation from that account made by the poet does credit to his masterly skill in plot-construction.

MAIN SCENE

The main act can be divided into four scenes.

Scene I: Royal palace; evening-time.

Enters the chamberlain complaining of his old age and unremitting service in the royal harem. He is deputed by the penitent queen to convey to the king that she requests the pleasure of his company on the terrace of the Mañiharmya palace in connection with her observance of a certain vow. He is charmed by the vespertine scene at the palace and very vividly describes it. He sees the king approaching at a distance and awaits his arrival. The king enters in company of the Vidūṣaka. He is surrounded by torches carried by the maid servants. He is very disconsolate at the thought of passing the night without the company of his beloved Urvaśī. The chamberlain approaches him and submits the queen's request. The king readily grants the same. The Vidūṣaka suspects that the repenting queen is fishing for an opportunity to apologize for her discourteous behaviour under the pretext of a vow. The king concurs with the surmise. Both now proceed to the appointed place.

Scene II: The terrace of the Marble Palace.

The palace presents to the view a very charming scene of the rising moon. Impressed by the grandeur, the king bows down to the lord of night. The matrons in the palace engaged in the auspices of the night retire at the royal bidding. The king lapses back into the haunting thoughts about his beloved and bewails his miserable lot. The Vidūṣaka consoles him with words of hope.

Scene III: Mid-air.

Appear Urvaśī and Citralekhā engaged in a lively conversation, descending through the aerial region. Urvaśī is dressed as an Abhisārikā. In obedience to the curse she is coming that night to stay with king Purūravas. She passionately requests her friend to hasten to the king's abode. They come over the terrace where the king is engaged in conversation with the Vidūṣaka.

Mischievous Citralekhā delights in exciting the jealousy of her friend.

Scene IV: The terrace of the palace.

Urvaśī and Citralekhā land on the terrace. Remaining invisible by their supernatural powers, they overhear the king's conversation with the Vidūṣaka in which he laments over his frustrated love. The Vidūṣaka tries to console him. Urvaśī is moved by the intensity of the king's love. She presents herself into the presence of the king, but is passed unnoticed by him since she has not withdrawn the Tiraskariṇī charm. The foreshadowed romance is cut short by the announcement of the arrival of the queen on the scene. The nymphs are saved from the jealous sight of the queen by the Tiraskariṇī charm. The queen enters, clad in white garments, accompanied by maids carrying materials for worship. She appears well disposed towards the two friends. She is well greeted by the king which deeply impresses Urvaśī. The queen explains that she desires to perform a special vow and requests the king's company on the occasion. The king learns from Nipuṇikā that the queen is observing a vow called 'Reconciliation of the husband'. The king points to the superfluity of the vow inasmuch as he is ever a bond-slave to her. The queen smiles away the remark and offers worship to the moon-rays. Then in the witness of the divine couple the Moon and the Rohiṇī—she solemnly declares that she propitiates her lord and that thenceforward she would behave amicably with whomsoever a woman the king courts. To the Vidūṣaka's mischievous query, she makes a rejoinder that her self-denying gesture springs from a sincere desire for the happiness of her husband. The king denies the implications of her declaration and once more avows his sincere love for the queen. But it makes no impression upon her. She silently retires from the scene; and the king relapses into his obsession of Urvaśī. He expresses a desire that Urvaśī should come and close his eyes from behind; and is agreeably surprised by its fulfilment. He heartily greets her and makes her share his seat. The lovers are formally united. Citralekhā prepares to return to heaven and requests the king to treat her friend with tender consideration. The enraptured king declares himself to be a bond-servant of his mistress Urvaśī. Citralekhā then departs. The lovers exchange

words of bliss at the fulfilment of their desire. At the suggestion of the Vidūṣaka, they retire to the bed-chamber.

१५ कञ्चुकिन्— The chamberlain in the royal harem. His official uniform is a long robe, somewhat like the modern academic gown (कञ्चुक) worn over his dress. He is generally represented as an old Brahmin of respectable character, endowed with many qualities, expert in managing all the affairs of the palace. He is to supervise over the management of the royal harem. He is preferred in the appointment for his old age, for under his guidance the inmates of the harem are safe and secure. cf. अन्तःपुरचरो वृद्धो विप्रो गुणगणाम्बितः । सर्वकार्यार्थकुशलः कञ्चुकौर्त्यभिधीयते । जरावैलुव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ॥ N. S.

III 1. कल्ये वयसि सर्वः कुटुम्बी अर्थान् लब्धुं यतते । पश्चात् पुत्रैः अपहृतभरः विश्रमाय कल्पते । अस्माकं तु प्रतिदिनं प्रतिष्ठां साधयन्ती इयं परिणतिः सेवाकारा (अभूत्) । अहो स्त्रीषु अधिकारः कष्टः । (मन्दाक्रान्ता ।)

The chamberlain is a man grown old in the king's service of guarding the harem. He has a grave bearing and despondent mood. His bitter experience of life is always the burden of his shop. He, as if, warns the audience that the icy hand of destiny is always there behind the warming pageant of life. In this stanza he complains about his old age and infirmities by contrasting them with those of the more fortunate ones. Even in old age he is required to do a very exacting and unremitting service. His old age is locked in servitude while others enjoy rest and peace in old age. कल्ये वयसि— In the prime of youth; in young age; when body is sound and healthy.

अर्थान्— wealth; riches. कुटुम्बी— The house-holder. The singular is used to signify the entire class (जातौ एकवचनम्). Every man in the world works hard in his young age, when he is physically able to acquire wealth and to lay it for his old age when time disables him, so that he may enjoy peace and comfort even in his old age. पश्चात्— afterwards; in old age. अपहृतभरः— With his responsibilities (भर) being shouldered by his sons; being relieved of the burden of family cares. cf. भर्ता तदपित्त-कुटुम्भभरणे सार्धं शान्ते करिष्यांसे पदं पुनराश्रमेऽस्मिन् । Śāk. IV 19. कल्पते विश्रमाय— Is able to have rest; has peace and comfort in retirement. ' कल्पेः सम्प्रदाने चतुर्थी वक्तव्या । ' The root कल्प् is used with the dative. प्रतिष्ठां साधयन्ती— Rendering us fit for the office; qualifying for the

post. The V. L. सादयन्ती शरीरम् । loses the point of contrast intended by the chamberlain. In each case old age does waste away the body; but in the case of the poor chamberlain, it qualifies him for the post. The older he is, the better he is suited for the appointment. परिणतिः — Ripening of age; old age. सेवाकारा—सेवारूपा—Having the form of servitude. In the case of every body else old age brings on a life of peace and comfort. They spend a happy retired life. But in the case of the chamberlain old age is a continuous service, because only old persons are selected to hold the responsible and delicate post of the chamberlain in the royal harem. Naturally, there is no rest and peace for those whose lot it is to hold that post. Further, there is no chance of retirement in his case. He is to die in harness. Hence his old age begins with service and ends in service. It is fettered by chains of servitude. स्त्रीषु अधिकारः — The office of supervising over women. Women are notoriously whimsical and more so the royal ladies. The old man, tempered by painful experience in life, finds it very exacting to minister to the whims and vagaries of royal ladies. Royal harems are notorious in history as resorts of intrigue, vice and immorality. cf. अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्वलितानि रक्षन् । etc. प्रियद० III 3.

मौनान्मूकः प्रवचनपटुर्वाचको जात्यको वा । वृष्टःपार्श्वे भवति च वसन्दूरतोऽप्यप्रगल्भः । श्वान्त्या भीरुर्यदि न सहते प्रायशो नाभिजातः । सेवाधर्मः परमगहनो योगिनामप्यगम्यः ॥ नीति. ४७. दैन्यादुन्मुखदर्शनापलनैः पिण्डार्थमायस्यतः । सेवां लाघवकारिणीं कृतधियः स्थाने श्रवृत्तिं विदुः ॥ Mud. जल्पान्ति सार्वमन्येन पश्यन्त्यन्यं सविभ्रमाः । हृद्गतं चिन्तयन्त्यन्यं प्रियः को नाम योषिताम् ॥

सनियमा — observing the rules in connection with her vow. The general rules of a vow are : हविष्यभोजनं स्नानं सत्यमाहारलाघवम् । अग्निर्कार्यमथःशय्यां नक्ताभोजी पडाचरेत् ॥ Padma. P. Besides each vow has its special rules.

व्रतसम्पादनाय — For the fulfilment of her vow. मान — Wounded pride; anger excited by jealousy. cf. मानः कोपः स तु द्वेधा प्रणयेर्ध्यासमुद्भवः । पत्युरन्यप्रियासङ्गे दृष्टेऽयानुमिते श्रुते । ईर्ष्यामानो भवेत्स्त्रीणाम् ॥ S. D. III 197 ff. Her indignation at the knowledge of her husband's flirtations with Urvasī. याचितः — Begged; requested.

अवसित० — Who has finished his evening prayers. cf. ऋषयो दीर्घसन्ध्यत्वाद् दीर्घमायुरवाप्नुयुः । Manu. II. वृत्तान्त — The scene or general aspect of things.

III 2. निशानिद्रालसाः बर्हिणः वासयष्टिषु उत्कीर्णाः इव । जालविनिःसृतैः धूपैः बलभयः सन्दिग्धपारावताः (लक्ष्यन्ते) । आचारप्रयतः शुद्धान्तवृद्धाजनः च सपुष्पबलिषु स्थानेषु अर्चिधमतीः सन्ध्यामङ्गलदीपिकाः विभजते । (शार्दूलविक्रीडितम्)

The chamberlain gives a vivid description of the evening time in the royal palace. Here are drowsy peacocks perching motionless on their roosts; they appear to have been sculptured out of stones. There are the clouds of fumes coiling out of the eaves of roofs and are confounded with ash-coloured pigeons. The old matrons are in a hurry. These diligent ladies attend to their customary duties of depositing lighted lamps at various places at the evening time. उत्कीर्णाः — Carved out of stones; sculptured.

वासयष्टिः — Perching-rod; a roost. निशा° — Drowsy at the advent of night. Sweet night lulls all to sleep. The peacocks, at the approach of the night, are feeling drowsy and hence stand dull and motionless on their perching rods. The chamberlain fancies them to have been carved out of stone and hence inanimate and motionless. जाल° — Issuing from the lattice-windows or top ventilators. बलभयः — The eaves of the roofs; they form usual haunts of the pigeons. cf. सौधान्यत्यर्थतापाद् बलभिरिचयद्वेष्टिपारावतानि । Mv. III 13. धूपैः — Puffs of fume, clouds of smoke of incense. सन्दिग्ध° — The pigeons roosting in which are confounded. Incense is burnt in houses at evening time for purification and as a mark of auspiciousness. The puffs of fumes issue from the lattices and spread throughout the eaves. Doves of ash-colour retire to their nests under the eaves of the roofs. They cannot be distinguished from the curls of smoke due to the common ash-colour.

आचारप्रयतः — Diligent in or devoted to customary duties (आचार) such as lighting the lamps etc.

शुद्धान्त° — The old dames from the harem (शुद्धान्त). सपुष्प° — पुष्पोपहारसहितेषु बलिषु । Which are strewn over offerings of flowers. Places meant for auspicious lights are usually worshipped.

सन्ध्या° — The evening-time lamps are regarded as the very emblem of prosperity and auspiciousness. They dispel darkness and the evil powers connected with it and also bring prosperity and happiness in the house. It is believed that Lakṣmī the goddess of wealth and prosperity, moves out in the evening and visits every open house with a light. Thus the lighted lamp

is a beacon-call broadcast to the goddess. We even pray the lamp in the evening to bring riches and prosperity. cf. शिवं करोतु कल्याणमारोग्यं सुखसम्पदः। शत्रुद्विविनाशं च दीपज्योतिर्नमोऽस्तु ते॥

III. 3. परिजनवनिताकरार्पिताभिः दीपिकाभिः परिवृतः एषः अपक्ष्मलोपात् गतिमान् अनुतटपुष्पितकर्णिकारयष्टिः गिरिः इव विभाति । (पुष्पिताग्रा.)

The chamberlain describes the king as he arrives on the scene. He is surrounded by the female attendants bearing burning lamps in their hands. He thus appears like a moving mountain surrounded on its slopes by the Karṇikāra trees glowing with their burning-red flowers. The strong and portly figure of the king is here compared with the mountain; the tall and slender maids, with the tall Karṇikāra trees; the lighted lamps in their hands, with the red flowers of the Karṇikāra trees; but the mountain cannot move, hence it is conceived as winged, as originally all mountains were.

cf. पुष्पिताग्रैर्वहुभिः पादपैरन्वितः कपिः । हनुमान् पर्वताकारो बभूवादभुत-
दर्शनः ॥ Rām. V. 1. Mark the splendid scenic effect of such an entry on the stage. परिजन°—Which are held (अर्पित) in their hands by the female attendants. गतिमान्—Moving; in motion. अपक्ष्मलोपात्—Because of its wings being still unclipt. This removes the difficulty in the comparison of the moving king with the mountain. The Classical Mythology tells us that the mountains once possessed wings and could fly and settle anywhere at will. But their wanton movements harassed men, sages and even the gods who complained against them with Indra. At their request, Indra clipt off their wings with his Vajra.

cf. पूर्वं कृतयुगे तात पर्वताः पश्चिणोऽभवन् । तेषां जग्मुर्दिशः सर्वा गरुडा इव वेगिनः॥ ततस्तपु प्रयातेषु देवसङ्घाः सहस्रिभिः । भूतानि च भयं जग्मुस्तैषां पतनशङ्कया ॥ ततः क्रुद्धः सहस्राक्षः पर्वतानां शतक्रतुः । पश्चांश्चिच्छेद वज्रेण ततः शतसहस्रशः॥ Rām. V.I.115-117. अनुतटम्—Along the slopes. पुष्पित°—With tall Karṇikāra trees fully in blossom. अवलोकनमार्गे—At a place which is within the range of his sight; within his purview.

१६ III. 4. कार्यान्तरितोत्कण्ठं दिनं मया अनतिकृच्छ्रेण नीतम् । अविनोद-
दीर्घायामा रात्रिः कथं नु गमायितव्या । (आर्या).

The king laments over the advent of the night. He now feels the poignancy of his love-agony. During the day his deep yearnings for the beloved were shut out by other pressing duties of the state. Hence he did not feel much uncomfortable then.

But now is the night with its long interminable hours devoid of all diversion. The thoughts about his beloved press upon his mind with all the more intensity and aggravate his love-agony. This is a common experience of all lovers. In the absence of the beloved beside on the bed, the night is passed wide awake and hours never roll on quickly. For a similar idea, cf. एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम्। Śāk. IV. 15.; सव्यापारमहनि न तथा पीडयेन्मद्वियोगः। शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ॥ Megh. II. 25. नाता रात्रिः क्षण इव मया सार्धमिच्छारतैर्या। तामेवोष्णैर्विरहमहतीमश्रुभिर्यापयन्तीम् ॥ Megh. II. 26. कार्या°—The love-longings during which were shut out or interrupted (अन्तरित) by the state-affairs (कार्य). अनतिकृच्छ्रेण—Without much difficulty. During the day there was hardly any respite for the mind to indulge in thoughts about Urvaśī.

अविनोद°—The watches (याम) of which will be lengthened on account of the want of any diversion. १७ मणिहर्षपृष्ठ°—The terrace of the Marble Palace. सुदर्शनः—Presents a charming view; appears lovely to the sight. संनिहितेन देवेन—Accompanied by Your Majesty. रोहिणीसंयोगः—The conjunction of the Moon with the constellation of Rohiṇī. She is the fourth lunar mansion. She is the most favourite consort of the Moon. The queen requests the king to be present on the terrace of the Marble Palace where she desires to enjoy his company till the moon is conjoined with Rohiṇī, his most favourite beloved. There is a veiled suggestion of the union of the king with his beloved Urvaśī which takes place immediately after the queen leaves the Marble Palace openly allowing the union of the two lovers.

It is suggested that this is the fourth night of the dark half of the month of Caitra. But the conjunction of the moon with Rohiṇī in the early part of the night is possible only in the month of Āśvina. १८ छन्दः—wish; desire; pleasure. २० परमार्थतः—Really. आरम्भः—Undertaking; action. The queen's unusual solicitations to attend her observance of the vow have raised a suspicion in the mind of the king. He scents some ulterior motive behind her action, but is unable to decide it for himself. २१ जातपश्चात्तापा—Who is filled with remorse; grown repentant. व्रतापदेशेन—Under the pretext of the vow. प्रणिपात°—The spurning of his prostrations. प्रमार्ष्टुकामा—She desires to wipe off, to efface i. e. to atone for, the sin of spurning the king's prostrations.

cf. इरावती—अन्यसंक्रान्तहृदय आर्यपुलः । केवलमुपचारातिक्रमं प्रमाण्डुमस्माकमारम्भः ।
Mv. IV. The Vidūṣaka rightly conjectures that the queen is penitent and that under the pretext of the vow she desires to make amends for her discourtesy and thus to conciliate her lord who has assumed the attitude of indifference towards her. The last remedy employed by the king has a telling effect upon her. She has surrendered her hauteur and is anxious to propitiate her lord. २२ उपपन्नम्—Reasonable. The king concurs with the surmise of the Vidūṣaka.

III. 5. अवधूतप्रणिपाताः मनस्विन्यः पश्चात् सन्तप्यमानमनसः अपि निश्चैः दयितानुनयैः व्यपन्नन्ते । (आर्या)

In this stanza the king explains the conduct of the queen in resorting to a pretext for his conciliation. Proud ladies, though pricked by conscience at their own discourtesy towards their husbands, are unwilling to confess openly their wrong. The sense of pride in them is too strong to allow them to make a clean breast of their guilty conscience, and to ask openly for reconciliation. Instead, they resort to covert ways. The present observance of a vow by the queen is a like covert attempt to fish favour with the king. Mr. Parab remarks that the principal idea in the king's speech is not the secret remorse but repentance which alone he has all along been anticipating.

अवधूत⁰—Who have spurned the prostrations of their lovers. सन्तप्यमान⁰—Whose minds are afflicted with remorse. निश्चैः—Open; direct. The word is to be rendered rather against the dictionary meaning—'secret'. Such ladies are always ashamed of their rude conduct but fight shy of any direct attempt at reconciliation. If the word be taken in its dictionary meaning, the pretext of the vow loses all its significance. मनस्विन्यः—Proud or haughty ladies. This is the reason why they are unwilling to attempt open reconciliation. Their pride feels wounded thereby. २३ःगङ्गा⁰—Which has the beauty of the waves of the Ganges. The wavy flight of marble steps presents the appearance of the undulating and crystal-white waves of the Ganges. The ripples rise gently and gradually. The waters of the Ganges are white. cf गाङ्गमम्बु सितमम्बु यासुनं कज्जलभम् । २५ प्रत्यासन्न—Imminent; about to take place; impending. यथा—Since; inasmuch as. रिच्यमान—Being emptied of; being left by. आलोकसुभगम्—Lovely to look at.

२६ III. 6. उदयगूढशशाङ्कमरीचिभिः तमसि दूरतरं प्रतिधारिते (सति) हरिवाहनदिङ्मुखं अलकसंयमनात् इव मे लोचने हरति । (द्रुतविलम्बितम्)

The king compares the fascinating face of the East, being emptied of the gloom of night when the moon is about to rise, to the brightening face of a young lady who ties her dark hair into a braid when her lover is about to return after a long absence. उदय^०—By the rays of the moon concealed behind the mountain of rise. cf. यैत्र दृश्यते भास्वान् स तेषामुदयः स्मृतः ॥ शशाङ्कः — The moon. The dark spots on the moon resemble the form of a hare. cf. अङ्गाधरोपितमृगश्चद्रमा मृगलाञ्छनः । Śiś. II 53. प्रतिसारिते—Removed; dispelled. The rays of the moon dispel the nocturnal gloom from the face of the East and at the same time impart to the face a rosy lustre.

हरिवाहनदिक्—The Eastern direction which is presided over by Indra. cf. प्राच्यै दिशे इन्द्राय नमः । The horses of Indra's chariot are called Harī, which is one of the best species of horses.

Before the rise of the moon the East is drowned in the nocturnal gloom. She is likened to a lady in separation from her husband. A faithful wife lives a life of renunciation in the period of separation. She does not attend to her hairdressing or toilet during this period. Hence the hair, all untidy, come over her face and eclipse its charms. cf. 'न कुर्यात्केशसंस्कारं गात्रसंस्कारमेव च ।' ब्रह्मवैवर्त पु० । 'दूरदेशं गते कान्ते विवर्णा मलिना कुशा । या तिष्ठति तदाकाङ्क्षा सा स्यात् प्रोषितभर्तृका ॥ S. D. III 84.

When the moon was away the lady East neglected her toilet and allowed her dark locks to remain dishevelled, some of which fell down upon her face, beclouding the graceful look of her fair visage. The nocturnal darkness enveloping the East are her dark tresses left unruly on the face. On the return of her lord, the wife ties her hair and decks herself to greet her lord with a bright gleaming face. The darkness is dispelled at the approach of her lord, the moon, as if she has done her hair in the fashion of a lady anxious to greet her lord with a tidy appearance. The moon is often poetically conceived to be the lord of the East. cf. अयमैन्द्री-मुखं पश्य रक्तचुम्बति चन्द्रमाः । (चन्द्रालोक) 'करमुदयमहीधरस्तनाग्रे गलिततमःपटलां-शुके निवेश्य । विकसितकुमुदेक्षणं विचुम्बत्ययममरेशदिशो मुखं सुधांशुः '॥ Mr. Kale mistakenly states that the East has her back towards the king who, therefore, says अलकसंयमनात् and not मुखप्रसादात्. The reader is asked to decide for himself what enchants him more—the fair face of a young lady or her tied tresses.

२७ खण्ड^०— As charming as a sweet-bail of sugar, or better, as beautiful as a broken sweet-ball. The moon is not with the full orb, since she is described as rising sometime after the nightfall. It denotes the crescent moon. The Vidūṣaka compares the crescent-moon with a broken sweet-ball, a thing nearest his heart. cf. सर्वत्रौदारिकस्याभ्यवहार्यमेव विषयः । राजा द्विजातीनाम्— The king of the twice-born, i. e. Brahmins. The coronation hymn denies to the earthly Kṣatriya king any sway over the Brahmins. The Soma is declared to be the king of the Brahmins. cf. सोमोऽस्माकं ब्राह्मणानां राजा । The ऐतरेय ब्रा० says that the gods made the Soma as their king. cf. 'ते सोमं राजानमकुर्वन् ।' The Harivamśa declares that the Creator bestowed upon the moon kingship over Brahmins. cf. ततस्तस्मै (चन्द्राय) ददौ राज्यं ब्रह्मा ब्रह्मविदां वरः । वीजौपधीनां विप्राणामपां च जनमेजय ॥ (25.21) also द्विजराजः दशधरः । अमर० 'जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते' A त्रैवर्णिक is spiritually reborn after the उपनयन. cf. मातुरग्रेऽधिजननं द्वितीयं मौञ्जीवन्धनात् । मनु० This is again the characteristic humour of the Vidūṣaka.

२८ औदारिकः—A glutton; one whose sole pleasure is to cater to the fondness of his belly (उदर). cf. दुग्धक्षयात्यन्तपीडित उदरे प्रसित औदारिकः । (सि. कौ.). अभ्यवहार्यम्—Food; eatables. The king comments upon the comparison just referred to by the Vidūṣaka. Glutton as he is, he always thinks in terms of sweet dishes and consequently his very imageries and similes are chosen from the province of food. क्षपानाथ—The Lord of the night. Note the pathetic appeal implied in the address.

III. 7. सतां क्रियायै रविं आवसते, सुधया सुरान् पितॄन् च तर्पयते, निशि मूर्च्छतां तमसां निहन्ते हरचूडानिहितात्मने ते नमः । (औपच्छन्दासिकम्).

The king pays homage to the Moon, his own Grand-sire. आवसते—Dat. sing. आवसते—वस् preceded by आ governs the accusative of the अधिकरण, according to उपान्वध्याङ्वसः । (Pān. I. 4. 48). The moon is believed to enter or stay in conjunction with the sun on the Amāvāsyā day. On this day both rise and set together. This is a Parva day. Certain rites viz. दर्शोष्टि and पिण्डपितृयज्ञ, are prescribed to be performed only on this day. Thus these rites cannot be performed unless the moon conjoins with the sun, and in that event the pious would fail to secure any merit by the performance of the said rites. The moon thus obliges the good.

cf. चन्द्रमा वा अमावास्यामादिष्वमनुग्रविशति । ऐत. ब्रा. (40. 5); also Ragh. VII. 33.

सुधया तर्पयते—The Classical Mythology identifies the Vedic Soma with the moon; and has developed a myth on the waning and waxing of the moon. The gods and the Manes drink the ambrosia believed to be contained in the moon, which accounts for the gradual waning of the moon in the dark half of the month. They are thereby rendered immortal. The moon thus gratifies them all at the depletion of her own body. cf. पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः । Ragh. V. 16. धर्मायक्षीणकोशस्य क्षीणत्वमपि शोभते । सुरैः पीतावशेषस्य कृष्णपक्षे विचोरिव ॥ कामन्दक० अमृतेनामृते कृष्णे पीयते देवतैः क्रमात् । ततः पञ्चदशीं चैव पिबन्ति पितरः कलाम् ॥ देवीपु० मूर्च्छताम्—That prevails; that spreads around; waxes strong.

हरचूडा० Who has placed himself on the crest of Lord Śiva. At the request of the gods Śiva drank the deadly poison churned out of the Milky ocean. It went down burning his throat and body. He thereupon placed the cool and refreshing crescent moon on his crest in order to alleviate the burning agony. cf. धन्या केयं स्थिता ते शिरसि शशिकला । Mud. I. 1. २९ ब्राह्मण०—Who has communicated words through the Brahmin. ब्राह्मणे संक्रामितानि अक्षराणि वेन । The king is standing humbly in the presence of the moon; his own grand-father. The Vidūṣaka cannot occupy a seat until his master, the king, has occupied his. He wilfully understands that the king is standing in expectation of a permission from his grandfather to take his seat. cf. आस्यतामिति चोक्तः सन् आसीतामिमुखं गुरोः । Manu. II 193. Hence he jocularly remarks that the necessary permission is being communicated to the king through this Brahmin. The Vidūṣaka suggests to the king that he should now occupy a seat. This, he says, is the divine message from the Moon. The Brahmin, who is a भूदेव, is the worthy medium for communicating a divine message. Further, the moon is the king of the Brahmins. Naturally the moon has chosen his own subject and protégé, the Vidūṣaka, to convey to the king the acceptance of the latter's prayer.

३० अभिव्यक्ता—Clearly manifested; bright. पौनरुक्त्य—Repetition; superfluity. This is a favourite expression of our poet. When there is bright moon-light everywhere, what is the necessity of lighting the lamps? Thus very skilfully the dramatist makes the attendants retire from the stage where their presence

is no longer required. This gives the king an opportunity to describe freely his love-agony to the Vidūṣaka. ३२ मुहूर्तात् परम्— After a Muhūrta. It is a period of 48 minutes. It however stands for any short period of time. The passage is mis-interpreted to mean that the queen will come just after a moment; so that the king will talk of his love-condition after she has come and gone. ३३ ननु etc.—The Vidūṣaka remarks that the king is so much run down in health, that it requires no description of his sufferings on account of love. The Vidūṣaka fully appreciates his mental agony. The Vidūṣaka thus cuts short the lamentations of the king. He has them *ad nauseam*. तादृशम्— Such (intense) love as is expressed in her love-letter. The intensity of love that was indicated when she left most unwillingly your company at the heavenly summons.

आशाबन्ध— The tie, thread of hope. Life is worth living because of hope. cf. सर्वोऽपि प्रत्याशया धार्यते । Kād. सुर्वपि विरहदुःखमाशाबन्धः साहयति । Śāk. IV 15. आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीयः । प्राणत्राणं कथमपि करोत्ययायताक्ष्याः स एव ॥ M. M. IX. आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां etc. Megh. 10. ३४ एवमेतत् etc.—The king admits that he has strong grounds for hope. But his love-agony is too strong even for the reasonable hope. Or, we may connect this with the words of the Vidūṣaka—‘ननु दृश्यत एव सा ।’ The king admits that his miserable plight is readily perceived from his physical depression. But it is not the true indicator of his excruciating mental agony. He must describe it fully to give a clear idea of it to the Vidūṣaka. This prospect of success in his love-affair marks the third stage in the development of the dramatic plot. cf. उपायापायशङ्कान्यां प्राप्त्याशा प्राप्तिः सम्भवः । S. D. VI 72. अभिताप— Torment; agony; anguish.

III 8. विषमशिलासङ्कटस्थलितवेगः नद्याः प्रवाहः इव विघ्नितसमागमसुखः मनसि शयः शतगुणो भवति । (आर्या)

The king explains the reason of his excruciating mental agony. Each frustration of the prospect of the pleasure of her company simply aggravates his burning passion. The more his hope is frustrated, the stronger it waxes. When the natural course of the current of a river is obstructed, it gets over the impediment by dividing itself a hundredfold and thus bypassing the very impediment. विषम°— Whose flow is obstructed by the hurdles or is hemmed in (सङ्कट) in the rugged rocks. विघ्नित°— The pleasure of union of which is thwarted.

मनसि शयः— That which abides in the mind; Love. cf. मनसि-
शेतेऽसौ । An aluk compound. शतयुगो भवति— Multiplies itself a
hundredfold. Becomes a hundredfold. ३५ परिहीयमाण— Drooping;
emaciating. On account of his love-agency the king is physically
emaciated and mentally depressed. But even then he possesses
a certain grace and charms. This very pleasing appearance, the
Vidūṣaka infers, presages his union with the beloved in the near
future. Coming events cast their shadows before. The idea is
that unexpected cheerfulness and pleasing personal charms are
precursors of approaching good luck, cf. सुखस्यानन्तरं दुःखं दुःखस्यानन्तरं
सुखमिति स्मरणाद् यदर्थं तेऽङ्गं म्लानं तद्भावेन सुखितं स्यादिति । (जीवानन्द.)

३६ III 9. आशाजननैः वचोभिः भवान् इव अयं दक्षिणः बाहुः गुरुव्ययं
मां स्पन्दितैः आश्रासयति । (अनुष्टुप्).

The consolatory words of the Vidūṣaka are supported by the
good omens that the king now experiences viz. the throbbing of
the right arm. Omens on the right side of the body augur happi-
ness in the case of males. cf. पुंसां सदा दक्षिणदेहभागे स्त्रीणां तु वामांतये
प्रजातः । स्पन्दः फलानि प्रदिशन्त्यवश्यं निहन्त्यनुक्ताङ्गविपर्ययः ॥ (वसन्तराजीय.) Also
वामेतरमुजस्पन्दो वरस्त्रीलामसूचकः ।

Rāṅganatha understands a pun on the word दक्षिण. (1) Right.
(2) Courteous. The right arm being courteous and solicitous
cheers up the unhappy king. cf. दक्षिणश्चतुरो हि दुःखितमाश्रासयति । ३७ न
खल्वन्यथा— etc. There is a general belief that the words of a
Brahmaṇa always come true. At the corroboration of his words
by the good omens experienced by the king, the Vidūṣaka is em-
boldened to pride over his Brahminhood. He is a great Brahmaṇa !
His words shall never fail. Note that all this is utilised by the
dramatist to convey to the audience the sudden appearance of
Urvaśī on the stage. cf. नास्चित्तस्य पात्रस्य प्रवेशो निर्गमो नवेत् ।

३८ सप्रत्याशस्तिष्ठति— The scene again turns into a bifocal one.
Urvaśī and Citralekhā are introduced on the stage simulta-
neously with the characters already present on the stage. To
obviate the unnatural and awkward situation on the stage where-
in the king and the Vidūṣaka would have to act as dumb witnesses
in the background when the stage is occupied by Urvaśī and
Citralekhā, the dramatist provides the king and the Vidūṣaka
with a naturally sound reason for inactivity. The king is lost in
hopes. The Vidūṣaka is exulting in his great Brahminhood and

is happy at heart. अभिसारिकावेष्टा—Dressed as an Abhisārikā. i.e. a young lady who goes to meet her lover at an appointed place. cf. कान्तार्थिनी तु या याति सङ्केतं साभिसारिका। Amara. She wears an appropriate dress to conceal her identity from the scandalous gaze.

३९ अपि रोचते etc.—The question is typical of the class of ladies to which Urvaśī belongs. This reflects upon her self-consciousness and a studied attempt at captivating the heart of the king. She wants to be at her best when appearing before her lover. अल्पा—Decked with only a few ornaments. The Abhisārikā puts on very few ornaments, lest by their jingling and lustre they should attract the attention of others. नीलांशुक°—Which is covered over with a blue robe. A blue veil is worn by an Abhisārikā to conceal her identity in the all-enveloping darkness of night. cf. याति नीलनिचोलिन्यो रजनींश्चाभिसारिकाः। मुक्ताभरणभूषिता—It would mean. (i) decked with pearl ornaments. (ii) charming though without ornaments.

४० अपि नामाहं etc.—In these words mischievous and romantic Citralekhā sums up her appreciation of Urvaśī dressed as an Abhisārikā. She relishes her charms so heartily that she wishes she were Purūravas to enjoy those fascinating charms. cf. तस्याः पद्मपलाशाक्ष्यास्तन्व्यास्तज्जनं घनम् । दृष्टं सखीभिराभिस्ताः पुंभावं मनसा ययुः ॥ वैश्व. ४१ शीघ्रं नय—Urvaśī is very impatient to meet her lover. सुभग—The fortunate who is courted by a lovely lady. ४२ परिवर्तित—Transformed; turned into. The majestic Marble Palace soaked with the silvery moonshine presents the appearance of an ice-clad peak of the Kailasa mountain. Hence the poetic fancy that the peak is transformed into the Marble Palace. ४४ क्रीडिष्यामि—I shall play with her; shall make fun of her. मनोरथ° etc.—Mischievous Citralekhā desires to tease her simple minded friend with a quibbling reply. The sting lies in the word मनोरथलब्ध°—It means (i) The pleasure of union with the beloved obtained according to his choice. (ii) The pleasure of union with the beloved conjured up in imagination. The king is lost in a blissful reverie in which he dreams union with his beloved. But the ambiguous word throws Urvaśī in doubt. She understands that the king is enjoying the company of a sweetheart other than herself. She is filled with dejection at the shattering of her dreams of happiness in the company of her lover, king Purūravas. Jealousy for the new rival vexes her. There is certainly pleasure in witnessing

the subtle conflict of emotions surging in the heart of one's friend due to misunderstanding. It is a harmless joke after all ! ४६ सुंथा—Simple— minded; silly goose. Citralekhā notices the dejection of her friend at the equivocal reply, hence she presses not her joke any further. She immediately relieves Urvaśī with the question— 'What other thought should you entertain about his union except a union with yourself?' She means to say— 'When I say that he is enjoying union with the beloved, she is positively none other than yourself. You should not entertain any unworthy thought of a rival in the king's love. You are a simpleton, since you could not see through my simple joke.' अन्या—Other; untrue; unworthy.

४७ सन्दिग्धे—Grows suspicious; entertains a suspicion. (3rd sing. pres. of सम् + दिह्) Urvaśī confesses that her heart is very uncharitable inasmuch as it entertains a doubt as to the fidelity of her lover, when she has herself heard on the previous occasion the sincere outburstings of his deep love. Her heart still persists in the misgiving. Some prefer to interpret it thus: 'My simple heart is not clever enough to penetrate your speech of doubtful import and hence my heart was misled by the apparent meaning and entertained doubts.' But the first interpretation accords better with her words further on. Female heart is always uncharitable in the case of their lovers once they suspect a rival in love. ४८ एव वयस्यमात्रसहायः—Citralekhā tries to dispel all her doubts by expressly declaring that the king is in company of his dear friend, the Vidūṣaka alone. There is no other lady in his company. So Urvaśī should give up all suspicion in the matter.

५० अभिन्नार्थेन—The meaning of which is not clearly discerned; ambiguous; equivocal. The preceding speech of the king is ambiguous to Urvaśī inasmuch as he does not mention the lady for whom he is pining and whose company he desires. Her heart, uncharitable and easily susceptible to jealousy, fears the worst. viz. possibly the king's beloved may be other than she herself. At this her heart shudders. अन्तरिते—Concealed by means of the Tiraskariṇī charm. स्वैरालापम्—Free talk; confidential conversation; tête-à-tête. ५२ नन्वेते etc.—The Vidūṣaka innocently suggests the cool and refreshing moon-beams as a remedy against the aggravating love-malady complained of by the king. Lord Śiva, when he suffered from the burning sensation

of the deadly poison Hālāhala, placed the cool crescent moon on his crest. But the fool does not know that the very moon-beams victimise lovers in separation. cf. दाहप्रेम्णा सरसविंसिनीपत्रमाला. न्तरायस्ताम्यन्मूर्तिः श्रयति बहुशो मृत्यवे चन्द्रपादान् । M.M. III. 12. ५३ अनुपक्रयः—Cannot be treated; incurable. आतङ्कः—Malady; ailment. The suggested remedies cannot allay his sufferings, since they are the very excitants of love.

III. 10. मम मनसिजरुजम् अपोहितुं प्रत्यग्रं कुसुमशयनं अलं न, चन्द्रमरीचयः (अलं) न, सर्वाङ्गीणं मलयजं च (अलं) न, मणियष्टयः वा (अलं) न, सा दिव्या अलं, रहसि आरब्धा तदाश्रयिणी कथा वा (मनसिजरुजं) लघयेत् । (हरिणी).

The king expressly denies in his case the efficacy of common remedies generally employed for allaying ordinary fever of the body, viz. a flowery bed, the cool moon-rays, the besmearing of sandal paste, the necklaces of cool crystals. They are excitants of the passion and thus aggravate the love-malady. The only cure for his agony is union with Urvaśī, or a free talk about her. All lovers will agree with the king !

cf. किंचोद्दामशिरीशशिरीशमयूखनिकुरुम्बुत्रुम्भितप्रवृत्तनिष्यन्दचन्द्रमणिहारहरिणी प्रचुरकर्पूरसावित्रीपाशिशिर चन्दनरसच्छटासारानि करदन्तुरितबालकदलीपत्रसंवाहनादिव्यापारत्वरमाणसहचरासार्थाविराचितोपनीतकमालिनदिलजलाद्रुशयनीय उन्निद्रा रजनीर्गमयति । M. M. III. तव कुशुमशरत्वं शीतरादिमत्वाभिन्दोर्द्वयमिदमयथार्थं दृश्यते मद्दिचेपु । Śāk. III. 3.

मनासिजरुजम्—मदनवाधा—The malady of love. कुसुमशयनम्—Flowery bed. प्रत्यग्रम्—प्रतिनवमयस्य । Fresh. Fresh flowers are always cool. सर्वाङ्गीणम्—सर्वे अङ्गं व्याप्नोति इति खप्रत्ययः । Pervading i. e. applied to the whole body. cf. तत्सर्वादिः पथ्यङ्गकर्मपत्रपात्रं व्याप्नोति । Pān. V 2. 7. मणियष्टयः—Necklaces of jewels. Necklaces of moonstones are particularly cool and refreshing. The word याष्टि is used in this sense by the poet elsewhere also. cf. सुक्तामयी याष्टिरिवानुविद्धा । Ragh. XIII 54. Kumāra V 8. दिव्या—The celestial damsel. अपोहितुं अलं—अलं with the infinitive of purpose means able to, competent. Able to, remove or remedy. तदाश्रयिणी—Concerning her; about her. लघयेत्—Potential 3rd person sing. of the denominative root लघ् from लघु.—To reduce, lessen; to alleviate.

Mark the suggestion in the two expressions. अपोहितुमलं and लघयेत्. The celestial damsel is able to remove it altogether, while

a talk about her may possibly alleviate it, but not cure his love malady. The poet has purposely made the king pause at the end of the third line, to tease the heroine. The king's expression सा वा suggests that he can name one other lady capable of removing his agony, whereas he is to suggest an alternative remedy for his ailment. Jealous Urvaśī with an apprehensive heart is anxious to learn the name of her rival. Hence she puts in the question—का वा अपरा । But her apprehension is finally dispelled in the last line wherein the king names the other remedy to be तदाश्रयिणी कथा । She is immediately relieved of her anxiety and is fully convinced of the deep attachment of the king. She is overjoyed that her heart has realised the fruit of its transference to the king. The heart has chosen a worthy abode in the equally loving heart of the king.

५६ इतः संक्रान्तेन— Which transferred to him; gone over to him. इदानीम्— Now, that all doubts are completely resolved by the king definitely mentioning her and her alone as the only object of his love. ५७ अहमपि etc.— The second alternative suggested by the king reminds the Vidūṣaka of his own similar consolation. He assures the king that the second alternative is equally efficacious in alleviating one's yearnings. He says: "When I do not get my beloveds viz. Śikhariṇī and Mangoes, I too console myself by taking their names!" This remark again shows that the glutton chooses his imagery from the province of eatables. This is stock in trade of the Vidūṣaka to create laughter in the audience. This relieves the seriously emotional atmosphere in the lamentations of the king. शिखरिणी— A dish prepared from curds mixed with sugar, spices etc. Rāṅganatha understands it as either the dish known as श्रीखण्ड or शिक्करण, a preparation of ripe plantains mixed with sugar and spices. रसालं— Sweet juicy mangoes. Mr. Pandit reads instead मिष्टहरिणी मांसभोजनं । and makes the Vidūṣaka specially fond of venison. But he forgets that the Vidūṣaka is a proud Brāhmaṇa scrupulously following the rules of Manu. cf. समुत्पत्तिं च मांसस्य वधवन्धौ च देहिनाम् । प्रसर्माक्ष्य निवर्तेत सर्वमांसस्य भक्षणम् ॥ Manu. V 49. संकीर्तयन्— Taking their names; gloating over; thinking about. ५८ सम्पद्यते etc.— The king means that the Vidūṣaka has not to satisfy himself with taking the names of his beloved dishes. Sometime he does get those dishes. But the case is otherwise with the king. He knows not whether his expectation of union

with Urvaśī will be ever fulfilled. Naturally, it is a poor consolation for him.

५९ भवानपि etc— The Vidūṣaka charitably returns the compliment of the king, and consoles him that like himself the king also will be united with his beloved in the near future. ६० एवं मन्ये— The king pauses to find words to express his feelings. ६१ शृणु असंतुष्टे— Citralekhā draws a pointed attention of Urvaśī to the prospective speech of the king which, she expects, will refer to his deep love for Urvaśī. असंतुष्टे— You ever insatiable one. A slight reproach is meant for the words of Urvaśī— अदक्षिणं मे सन्दिग्धे हृदयम् ।

६३ III. 11. रथसंक्षोभात् तस्याः अंसेन निपीडितः अबं अंसः अस्मिन् शरीरे एकः (एव) कृती शेषं अङ्गं भुवः भरः । (अनुष्टुप्).

Since Urvaśī is not forthcoming the king has now recourse to the second alternative and begins a talk about her so as to alleviate his burning fever of passion. His shoulder which touched that of Urvaśī, in the jolting of the chariot on the last occasion, is the only blessed limb of his body. Other limbs are a dead burden to the Mother Earth. The ideal of life for the king is to come ever in touch with her. निपीडितः—Pressed; closely touched; rubbed. कृती—Blessed; fortunate. ६४ विलम्ब्यते— Delays; tarries. Citralekhā fails to understand why Urvaśī keeps herself back even when the king has made a passionate profession of his love.

६५ सहसा— Hastily, forgetting that she is veiled by the Tiraskariṇī charm. अग्रतोऽपि मम-पृथी चानादरे । The genitive absolute suggests disregard. उदासीनः—Indifferent. Urvaśī complains that the king does not greet her even though she stands before him. She forgets that the king cannot see her owing to the Tiraskariṇī charm. This shows her impatience and excitement. Dramatically, the mistake on the part of Urvaśī has great significance. It enables the dramatist to introduce the main scene i.e. the arrival of Auśīnari on the scene, the safe performance of her vow ending in her peaceful withdrawal from the stage and from the path of union of the two lovers. The presence of Urvaśī on the stage at this juncture would have unnecessarily embittered her feelings and offended her. Again there was no purpose in uniting the two lovers only to be separated the next moment on the appearance of the queen on the scene.

६६ अतित्वरिता—Highly impatient. अनुत्क्षिप्त—Not removed ; not withdrawn. ६८ वाचंयमः—वाचं यच्छति इति । वाचं यमो व्रते । वाचंयमपुरंदरी च । Pān. VI 3. 69. वाचंयमो मौनव्रती । वाच् becomes वाचं before यम when the idea of an observance of a vow is suggested ; otherwise the regular form is वाग्यम. Here the king is asked to observe silence as a vow, so as not to give the least clue to the queen. The other reading समुद्रितमुखो भव । means 'seal your mouth' (cf. Marāthī : तोंडाला कुलुप घाल.) ६९ संवृताकारम्—In a manner so as to conceal the outward expressions or facial appearance giving clue to internal thoughts. cf. शक्तिं हृदतो भावो बहिराकार आकृतिः । (सज्जनः) ७० किमत्र करणीयम्—Urvaśī is much disconcerted at the frustration of her hopes of union with her lover by the appearance of the queen. The queen will now engage the king throughout the night and her venture will be defeated. She further fears that the queen will come to know of the secret of their love-affair and as a rival, will try to dissuade her lord away from Urvaśī. Then her mission is doomed to failure. The poor nymph forgets that she is still concealed from human view by the Tiraskariṇī charm.

७१ अन्तर्हिता—Invisible ; concealed. उपवासः—Who has put on a dress fit for the vow of observing a fast. नैषा चिरे स्थास्यति—From the simple dress of the queen clever Citralekhā concludes that she is observing some vow, and has come there is that connection. This means she has not come to enjoy the company of the king and will not stay there any longer than it is necessary. Her day's fast is to be broken after the worship. औपहारिक—उपहाराणां समूहः । Materials of worship. cf. अचित्तहास्तिथेनोष्ठक् । Pān. IV 2. 47. ७२ एष रोहिणी° etc.—The moon in conjunction with Rohiṇī appears to be more charming to the queen. The king in the company of Urvaśī is also hinted at. ७३ ननु देवी° etc.—The maid flatters her mistress that the royal couple, the king and the queen, is much more charming than the divine couple.

७४ शुभदर्शना—Charming to look at ; of pleasing looks. Whatever the queen and the maid may think, to the Vidūṣaka the queen appears today to be very charming. He accounts for her special charms in two ways. She is bringing sweet presents which the Vidūṣaka naturally expects to receive. Hence he appreciates her better out of self-interest. cf. सर्वे गुणाः काञ्चनमाश्रयन्ते । Or she is really charming being in a conciliatory mood. मुक्तरोषा—Who has given up her anger. The person observing a vow must

renounce the six mental aberrations (षड्विपु). He must be pure and pious in mind. cf. निजवर्णाश्रमाचारनिरतः शुद्धमानसः । व्रतेष्वधिकृतो राजन् अन्यथा विफलःश्रमः ॥ स्कन्द पु. सस्मितम्—The king smiles at the Vidūṣaka's particular reference to the स्वास्तिवाचन which consisted of sweet balls. cf. सर्वत्र औदारिकस्याभ्यवहार्यमेव विषयः । ७५ वदते—Is reasonable; possible. पश्चादभिहितम्—What is spoken afterwards. The king says that the second alternative appears to him to be the correct one. The queen has given up anger and is coming in a conciliatory mood and good humour.

III. 12. सितांशुका मङ्गलमात्रभूषणा पावित्रदूर्वाङ्कुरलाञ्छितालका (अत्र-मवती) व्रतापदेशोद्दिष्टतर्गवृत्तिना वपुषा एव मयि प्रसन्ना लक्ष्यते । (वंशस्थ-विलम्)

The queen is unostentatiously robed and very scantily decked. Her person wears a sanctifying simplicity. From this the king infers that she has given up her anger and is coming in a reconciliatory mood. She appears well-disposed towards the king. Only the pretext of a vow has prevented her to appear in her usual rich dress so dear to both of them.

सितांशुका—Dressed in a white silken Sārī. A white garment is a symbol of purity and peacefulness of mind. Hence it is generally worn on occasions of religious ceremonies or observances. मङ्गल—Decked with only such ornaments as are indispensable for a married lady, viz. necklace of black glass pips (*Maṇimaṇigalasūtra*), the bracelets; nose-ring (नथ), red saffron-mark on the forehead. She has laid aside all other ornaments because as a person observing a vow, she has to abstain from all personal luxuries as well as passions.

पावित्र—Whose hair are marked with the sacred Dūrvā grass. As a gesture of propitiating the god Gaṇeśa, she has placed some fine blades of Dūrvā grass sacred to Gaṇeśa, in her chignon of hair. व्रतापदेश—Which has given up the haughty air or deportment under the pretext of the vow. The observer of a vow is required to abstain from all passions. The expression is rather faulty inasmuch as the तर्गवृत्ति belongs to the ego and not to the body. The expression °तर्गवृत्त्या would have obviated this difficulty.

८० देवीशब्देनोपचर्यते—Is honoured with the address 'Devī'; is greeted with the title 'Devī'. The word Devī has three senses (i) The resplendent (ii) a goddess (iii) a customary term of

address to one's wife. cf. ऊंढायां देवि दयिते पुमानाह प्रियां प्रति । The king has used the term in the third sense. Urvaśī is struck by the serene grandeur of the queen Auśinārī. Hence she suggests that the queen richly deserves the title of Devī, even in the first two senses. In personal splendour she is none inferior to Goddess Śachī. न किमपि—Not in the least; not a whit. ओजस्वितया—In point of lustre or splendour. परिहीयते—Is inferior to; is wanting.

शची—The wife of Indra, and daughter of the demon Pulo-man. ८१ असया—Free from jealousy. Citralekhā is glad that Urvaśī has fairly appreciated the personal charms of her rival. Generally personal rivalry and jealousy vitiates judgments of ladies. Hence the words of Urvaśī are commendable.

८२ पुरस्कृत्य—With reference to; in the presence of.

उपरोधः—Trouble; delay. The offended queen is still sarcastic. The king's new adventure in love, has estranged her from him. She cannot now command him, since she is no longer his mistress. Hence she requests that he should kindly put up with his inevitable detention in her observance. She suggests that she is conscious that the detention is an interruption in his sweet dreams of his new love. ८३ अनुग्रहः खलु etc.—The king denies her implied suggestion. Her company is a welcome pleasure to him and hence her request is really a great favour and no boresome detention. See how the king is दक्षिण to his wedded wife.

८४ ईदृशः etc.—In the ensuing conversation, the Brahmin is quick to attend to his own interest. He means that he accepts the queen's word उपरोध, if this detention is accompanied by presents of sweet balls. He wishes many happy returns of this type of detention. ८७ प्रियानुप्रसादनं नाम—The proud queen is cornered by the direct question of the king. The vow is simply a hoax. She is using it as a pretext to conciliate the king. But she is unwilling to confess the same. (cf. निभृतैर्व्यपन्नपन्ते दयितानु-नयैर्मेनस्विन्यः ।) Hence she looks at her maid the wily Nipunikā. The ready-witted maid saves her mistress with the blunt answer, प्रियानुप्रसादनं—The vow is called the reconciliation of the husband. Mr. Pandit remarks that it is अनुप्रसादन—conciliating the husband after she herself is reconciled. The queen has forgiven the king; she now wants to be forgiven by him. In this way the conciliation will be mutual.

८८ III. 13. हे कल्याणि, अनेन व्रतेन नृणालकोमलं गात्रं अकारणं ग्लपयसि । यः उत्सुकः (सन्) तव प्रसादं आकाङ्क्षति, सः दासजनः त्वया किं प्रसाद्यते । (वंशस्थविलम् ।)

As a दक्षिणनायक, the king tenders a formal apology to the penitent queen. He says that the queen is needlessly exhausting her delicate body in the observance of a vow to propitiate him. Only the unreconciled is sought by propitiation. As for himself, he is anxious to fish favour with her. She is ever his mistress and can command this bondman of hers at her will. Fortune may be unobtainable, but none can resist the favour of fortune. cf. लभेत वा प्रार्थयिता न वा श्रियम् । श्रिया दुरापः कथमीप्सितो भवेत् । Śāk. III 13. नृणालकोमल—As tender as lotus-fibre ; extremely delicate. अकारणम्—Needlessly. ग्लपयसि—You are exhausting ; causing emaciation. उत्सुकः—Anxious. This intensifies the sense of आकाङ्क्षति. The king passionately desires. दासजनः—A slave ; a bondman.

८९ बहुमानः—Regard ; esteem. From the apology tendered by the king Urvaśī concludes that the king holds the queen in a very high esteem. Her feminine jealousy doubts the sincerity of the king's love towards herself. She is nervous of her chance to secure the king's constant love, if at all he really loves the queen just now. ९० अन्य°—Whose love is transferred to another lady. नागरिक—Town-bred ; gallant ; polite towards ladies. Citralekhā corrects her friend's mistake. She says that Urvaśī should not take the king's professions of love at their face value. The king's courtesy to the queen is intended to mislead her. Lovers, when their affections are directed to others, affect more courtesy to their former wives to disarm all suspicion of a rival mistress on their part. दक्षिण—Solicitous to please ; courteous ; indulgent.

९१ ननु एतस्य etc—The queen sees through the king's game. She smiles at his circus and says that even this lip-service to her is the result of her observance of the vow. एतावान्—So much ; in which he is required to tender an apology. मन्त्रितः—Made to say. Her mere decision to observe a vow has made the king tender an apology, then she must perform such efficacious vow in order to gain his love. ९२ विरमतु—Stop, desist from dissuading the queen from the observance of the vow. न युक्तं etc.—It is not proper for the king to go against her auspicious words. The सुभाषित refers

to her pious desire in अर्यपुत्रं पुरस्कृत्य etc. The Vidūṣaka is embarrassed to find the king dissuading the queen from the observance of the vow, since that would entail the loss of sweetmeats which she has brought for him. Hence he interrupts the king with an advice that he should not oppose her pious desire; on the contrary he should encourage such religious observances.

१३ चन्द्रपादान्—The rays of the moon; the feet of the Moon-god. We worship the feet of gods and great men (cf. पाद्यपूजा.)
 १५ औपहारिकमोदकान्—Sweet-balls used as an offering in the worship of the moon. लम्भय—Make him receive; hand over. १७ शरात्रे—A shallow dish; a tray. स्वस्ति भवत्यै—The Vidūṣaka while receiving the presents utters the customary blessing स्वस्ति भवत्यै which gives the name स्वस्तिवाचनकम् to the presents.

उपवास—There is no suggestion elsewhere that the queen is observing a fast. So the Vidūṣaka's reference appears to be based on his knowledge of the सामान्यव्रतधर्मः. The worship of the rising moon who is described as having risen sometime after the dusk, mention of the Dūrvā grass sacred to god Gaṇeśa, reference to the *Modakas*, a special offering relished by Gaṇeśa, all these lead to the natural conclusion that the queen is observing the vow of संकष्ट चतुर्थी which falls on the fourth day of the dark half of every month; according to the Hindu almanac. On this day a whole day's fast is prescribed which is to be broken at night only after worshipping the rising moon. १०० देवतामिथुन—The divine couple of the Moon in conjunction with Rohiṇī. साक्षीकृत्य—Keeping them as eye-witness; in the presence of; cf. साक्षात् द्रष्टा साक्षी । समागमप्रणयिनी—Who is desirous of being united. प्रीतिबन्ध—Bond of love. cf. आशावन्ध in Megh. वदितव्यम्—I will act. The potential passive shows futurity with certainty.

Herein the queen acts as the noble Hindu wife. Her husband, whatever his faults and defects, is a god to a Hindu wife. cf. भवन्त्यव्याभिचारिण्यो भर्तुरिष्टे पतिव्रताः । Kumāra. भर्तुर्विप्रकृतापि रोषणतया मा स प्रतीपं गमः । Śāk. IV 17. विशीलः कामवृत्तो वा गुणैर्वा परिवर्जितः । उपचर्यः स्त्रिया साध्व्या सततं देववत् पतिः ॥ Manu. V 154. जीवन्त्या हि स्त्रियो भर्ता दैवतं प्रभुरेव च । Rām. II 24.21. The queen has undergone a fiery ordeal of repentance from which she comes out purer of heart and nobler of mind. She has shed aside all her inglorious jealousy and now makes the greatest and the rarest sacrifice of

her own happiness for the sake of her husband's pleasure. Nay, she rises further to the peak of glory. Not only does she voluntarily withdraw herself from the path of the two lovers, but even pledges herself to stay with them with the closest ties of affection. This act of supreme sacrifice endears the queen to us. She is superhuman in her sacrifice, a real goddess (देवी). She is glorious even in her failure to retain her husband's love. A similar scene occurs in Mv. V. where the royal queen Dhārīṇī with the same nobility of mind offers in marriage to the king the hand of Mālavikā, the secret sweetheart of the king. cf. देवी—प्रथमसङ्कल्पितां मालविकामिच्छामि आर्यपुत्राय प्रतिपादितुम् । Mv. V.

१०१ किं परम्—Of what import? विश्वासविशद—Clear from doubts owing to confidence. Urvaśī is unable to construe correctly the words of the queen. Does the queen know of her love for the king and willingly permit him to unite with herself? Kāṭyavarma's interpretation किं परं अनुनयपरं वा आक्षेपपरं वा । — Is the queen sincere or is she sarcastic—flagrantly contradicts with her next words. Urvaśī is already convinced of the queen's magnanimity and sincerity. She only desires to know whether the queen's permission refers to her own love affair with the king. At any rate, it is a *carte blanche* given to the king to carry on his flirtations with any lady. So that, Urvaśī will have no difficulty in uniting herself with the king. Hence she feels quite relieved.

१०२ महानुभावा—Magnanimous. अनन्तरायः—Unobstructed; free from obstacles. Citralekhā is struck at the supreme act of self-denial of the queen. She appreciates the towering magnanimity of the devoted queen. She explains to Urvaśī the implication of the queen's solemn assurance. १०३ The Vidūṣaka relieves the highly serious atmosphere by a humorous remark on the act of the queen. The fisherman frustrated in his attempt to recatch the fish that has escaped from his hand, makes a virtue of necessity and consoles himself with the idea that he has earned religious merit by sparing the life of the fish. Similarly, he suggests, the queen, defeated in her attempts to wean back her husband from Urvaśī, makes virtue of necessity and professes to sanction his flirtations with Urvaśī, thereby gaining credit for the unique magnanimity in the bargain. He implies that the queen would never have tolerated it, if she could have her own way.

The V. L. छिन्नहस्तः पुरतो बध्ये पलायिते भगति गच्छ धर्मो मे भविष्यति । means : When the victim escapes from the hands of the executioner, the latter argues, 'Well, run; I allow you to go away. I spare your life and religious merit shall accrue to me.' This reading is less picturesque.

छिन्नहस्तः — हस्त by Lakṣaṇā means हस्तकौशल. Foiled or baffled in his attempts. निर्विषणः — Dejected; disconsolate; disappointed. धर्मः — An act of piety; religious merit accruing from the same. किं तादृशः etc.— The Vidūṣaka cuts a joke at the poor queen which is still more humorous. He asks "Is the king who is such (तादृश) i.e. flirting with a celestial courtesan, dear unto you? Or is the king so (तादृशः) dear to you that you are willing to tolerate his scandalous love? Or, is he so much (less) dear to you that you have grown indifferent to his flirtations? १०४ अहं खलु etc.—The queen condemns the fool for the mischievous interpretation of her act. She strongly reiterates her stand. She is willing to accomplish the pleasure of her husband even at the sacrifice of her own happiness. This is enough to clear up any doubt about her true love. If the fool has brains enough, let him grasp its meaning.

१०५ III 14. दासं मां अन्यस्मै दातुं वा प्रभवसि हर्तुं एव वा (प्रभवसि) । मीरु, यथा हि त्वं मां शङ्कसे तथा अहं पुनः न । (आर्या)

The king is surprised by the unexpected act of the queen. But he emphatically denies the implications in her permission and reiterates his innocence. He declares that he is completely at the mercy of the queen, his mistress. He will be paying court to another lady only at her instance. If she forbids him, he will desist from paying attentions. But one thing he must make clear, he is not and will not be faithless to her of his own accord. If he will be courting Urvaśī, it is because the queen has permitted him.

१०६ भव वा मा etc.—The speech shows that the queen is not moved by the fresh professions of love by the king. Her conviction of his infidelity is unshaken. She never believed that the king could be diverted from Urvaśī by her observances of a vow. The vow is observed simply to ease her pricking conscience. She has felt for her spurning of his prostrations and wished to make amends for the same. Now she has done her duty by the king;

she would not bother herself with the truth or otherwise of his new love; nor would she intrude herself upon the king any more when she knows that she is most unwelcome to him. She has selfrespect, though she is willing to forget and forgive. She would not court new insults. "Though she herself was reconciled she knew that the king had not given up his pursuit of the intrigue after Urvaśī, and it would not have been proper even for a Hindu lady to do more than the queen did, after telling the king that he was free to make love to Urvaśī. The passive and perhaps somewhat reproachful consent by her to the king making love to Urvaśī is regarded by the author as sufficient to satisfy the king's conscience and justify the rest of his proceedings." (Pandit). १०७ प्रिये—Darling. cf. प्रियेति वाच्या शृङ्गारे वाच्या राजेतरणे वा । N. S. 19. 28. प्रसादितः—Propitiated; pleased. The king points out to the queen that her hasty departure is frustrating her purpose. She has observed the vow to propitiate him, and now she is retiring even against his wishes. Her departure will displease him. १०८ अलङ्घितपूर्वः—Never violated before. The queen has no desire to stay back at the request of the king. Hence she excuses her departure on the easiest plea that her stay with the king for enjoyment will be a violation of the sacred vow, which she has never violated before. She is fed up with the insincerity of the king and hence readily avails herself of the excuse of the vow.

१०९ प्रियकलत्रः—Who loves his wife. The feminine mind of Urvaśī, readily susceptible to jealousy, once more grows suspicious of the too courteous a conduct of the king towards the queen. She concludes that he still deeply loves the queen and cannot reciprocate her own love. She seems to forget the words of Citralekhā explaining the outburst of courtesy on the part of the king, and therefore she despairs of her own lot. And yet her heart is too deeply attached to the king to withdraw from him. This is how the conflict of her womanly timid and jealous character and her constancy of love is well brought out.

We may also interpret that she feels sorry that she is the cause of all misery in the life of the noble queen. The king also loves the queen. But Urvaśī has intruded on their happy home and captivated the heart of the king and is spelling ruin in their happy home. She thus feels sympathy for Auśīnarī, but she is

unable to withdraw herself from the king. Such is the tragedy of love.

cf. चेतः कथं कथमापि व्यपवर्तते मे । M. M. I अलमस्मि ततो हृदयं तथापि नेदं निवर्तयितुम् । Śāk. III 2. Wilson remarks, "The simplicity of the story does not admit of much display of character, but the timid constancy of Urvaśī is not unhappily contrasted with the irresolute haughtiness of the queen. The poet too has shown himself not unacquainted with the springs of human feelings and his observations of the relations between the sexes in domestic life are equally shrewd and just." ११० निराशया—Being despaired. Citralekhā cannot understand the timidity of Urvaśī. Hence she asks : 'Are you really despaired that you want to withdraw your heart ?' She suggests that Urvaśī should not mistake the king's high esteem for the queen for genuine love. Hence she has really no reason to despair.

१११ न खलु दूरं गता etc.—The king is afraid of opening any talk about Urvaśī within the hearing of the queen. ११२ भग विन्नव्यं etc.—The Vidūṣaka comforts the king that he should no longer apprehend any trouble from the queen. Herein he adduces a very striking simile to describe it. The queen has given him up in utter hopelessness. The physician who is convinced that a patient is incurable, gives him up, so has she the king. The physician never bothers himself with the diet, the temperature etc. of the patient, so also the queen will not bother what the king says or does. From her point, it is not going to worsen her case any further, for it is already the worst.

११३ अपि नाम—'Would that.' It expresses a wishful supposition. The king utters these words to express a wish which he would like to be fulfilled. But ever before he completes it, Urvaśī utters the words अथ कृतार्था भवेत् । thereby expressing her own desire. She has come as an Abhisārika. Would that mission be fulfilled ? The king appears still unable to outgrow the ties of love for the queen.

११५ III. 15. कान्तं नूपुरशृङ्गमात्रं अपि मे श्रुतौ गूढं पातयेत् । शनैः पश्चात् एव करोत्पलवृते लोचने वा कुर्वीत । अस्मिन् हर्म्ये अवतीर्थ साध्वसवशात् मन्दायमाना चतुरया सख्या मम उपान्तिकं पदात् पदं बलात् आनीयेत् । (शार्दूल-विक्रीडितम्)

Hereby the king completes his speech. There is a rising tempo in his desire. Firstly, he is happy if he can but listen to the jingling of her anklets. She should come and sport with him by secretly closing his eyes. Will that bashful nymph be brought to him by her friend ?

गूढा—Remaining concealed; invisible. श्रुतिः—Ear. With the first line, cf. आमत्तकोकिलरुतव्यथिता तु हृदयामय श्रुतिः पिबतु किन्नरकाण्टि वाचम् । M. M. VII 4. पश्चात्—From behind. कराम्बुजवृत्ते—Covered by means of her lotus-like hands. cf. दृष्ट्वैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरात् । एकस्या नयने पिपाय विहितक्रीडानुबन्धच्छलः ॥ साध्वसवशात्—Owing to nervousness. मन्दायमाना—Being slow; hesitating. चतुरया सख्या—By her friend clever in matters of love. When Urvaśī feels nervous to approach her lover, her clever friend Citralekhā will have to conduct her, even forcibly, to the king. cf. सर्वात्मना रतिकथाचतुरेव दूती गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् । Mud. III 9.

Such are the fond and cherished desires of lovers. Life has interest on account of such romance of love. ११६ पृष्ठतो गत्वा—Going at his back. Both Urvaśī and Citralekhā withdraw the Tiraskariṇī charm and become visible. संवृणोति—Closes by means of her palms. ११७ संज्ञापयति—The nymphs are visible to the Vidūṣaka. The king cannot see them since his eyes are closed by Urvaśī. Citralekhā makes a sign to the Vidūṣaka that he should not disclose their identity and spoil the romance.

११८ नारायण—However the king is able at once to recognize Urvaśī by the mere touch of her hands. वरोरुः—Of beautiful thighs; beautiful. १२० अज्ञेयम्—That cannot be known; unknowable.

III. 16. अनङ्गक्लिष्टं मे अङ्गं अन्या करस्पर्शात् न मुखयेत् । कुमुदं चन्द्रस्य अंशुभिः एव न तपनाकिरणैः उच्छ्वसिति । (आर्या)

Herein the king explains how he has recognised Urvaśī. No hand other than that of Urvaśī is able to alleviate his torments of love, nor to shoot such an ecstasy in his body. The sensation of relief is a proof of the person being Urvaśī herself. If the white-lily is in bloom, the conclusion is irresistible that the moon is shining; for the white-lily blooms only in moonlight and closes at sun-rise.

अनङ्गक्लिष्ट—Afflicted by love. उच्छ्वसिति—Opens; blooms. तपन-किरणैः—By the rays of the sun. cf. तपनः सविता रविः । कुमुद—A moon

lotus or white-lily which blooms only on being touched by the moon-beams. cf. कुसुदान्वेय शशाङ्कः सविता बोधयति पङ्कजान्वेय । Śāk. V. 28. १२२ एकासने—On the same seat as he himself has occupied. Thereby his body comes into close contact with that of Urvaśī and he is delighted. This shows his great love for Urvaśī. १२४ एतत् उपपन्नम्—It has just come; connecting with सुख. He is happy on being united with Urvaśī. Preferably we connect एतत् with Urvaśī. The king means that his happiness has just come in the person of Urvaśī. He is happy now that he has obtained the cherished company of Urvaśī.

१२५ प्रणयवती—A loving wife. पुरोभागिनी—One who presses herself on others' attention; officious; bold; obtrusive; forward, wanton lady. देव्या दत्तो etc.—Urvaśī feels ashamed when she becomes conscious of Citralekhā's presence, whom she has forgotten in the heat of the moment, when she is sitting close beside the king. Though a courtesan, she is modest enough. She hastens to make an apologetic plea for her conduct so that Citralekhā should not misunderstand her and charge her with blind passion. She argues that she has not intruded upon any one. The queen has approved of their meeting and love and has even withdrawn all her claim over the king. So that she will not now feel it as an encroachment on her rights as the wedded wife. Urvaśī can, without offence to anyone, caress the king as she pleases. Her speech brings to the notice of the king and the Vidūṣaka that the nymphs have been a witness to what has happened recently on the terrace of the palace.

१२६ कथमिद्वैव etc.—The Vidūṣaka is surprised to find that Urvaśī knows the full details of the preceding incident. Hence he makes an innocent query whether the two nymphs have been on the terrace since the evening.

Otherwise Urvaśī's exact reference to the words of the queen remains unaccountable. It is argued that the remark does not fit in with the time-element. The time of the present scene is about 9-45 p. m.. Then the nymphs have not been on the terrace since the evening. But this is over fastidious. The Vidūṣaka's query is in reality a covert joke cut at the king and Urvaśī who are sharing the same seat sitting close to each other. He asks: 'Has the sun set to you even here?' He means to say: 'How do you openly carry on fondlings and caressings, which ought to be

done in strict privacy, after the sun has set ?' They should not carry on fondlings and caressings in the presence of others. The king's speech in III 17. lends some colour to this.

१२७ III. 17. देव्या दत्तः इति यदि मे अस्मिन् शरीरे व्यापारं व्रजसि कस्य अनुमते प्रथमं एतत् हृदयं त्वया चोरितम् । (आर्था.)

The king jocularly criticises Urvaśī's roguish excuse. She has justified her action of taking love-liberties with the king on the plea that it is sanctioned by the queen. The king pertinently asks whose permission she had sought when she captivated his heart at the first sight. He suggests that her reference to the queen is roguish. First a man or woman falls in love and subsequently seeks justification for the same. cf. दत्त्वा कटाक्षमेणाक्षी जग्राह हृदयं मम । This effective retort by the king silences Urvaśī.

व्यापारं व्रजसि— Undertakes some activity viz. sitting close to the king. Some interpret it to mean caressing and embracing.

अनुमतम्— Permission. १२८ निरुत्तरैषा— Citralekhā, as usual, runs to the rescue of her non-plussed companion. She changes the topic altogether. विशाप्यम्— A request. १३० उष्णसमये— During the hot season; summer. उपचरितव्यः— To be attended-upon; to be served. स्वर्गस्य नोत्कण्ठते— Does not long for heaven. The genitive suggests pining for what is lost. cf. 'अधीगर्थदयेशां कर्माणि ।' इति षष्ठी । Citralekhā requests that the king should so treat her friend as to make her forget the very heaven. The request is most opportune inasmuch as she is going away on a long service and will not be able to see Urvaśī for a long time to come. This shows her great concern for the happiness of her friend Urvaśī.

Mark that Citralekhā has begun to take liberty with the king in this scene. Elsewhere she respectfully addresses him as 'Your Majesty' and is particular to keep up the proper formality of address. Her speech, by the way, introduces the next act where in the introductory scene she appears anxious over the news of Urvaśī, since she has no intelligence of Urvaśī for a long time. अनेन भावि विरहसूचनमिति अग्रिमाङ्कार्योपक्षेपादङ्कावतारोयम् । (रङ्गनाथ). On a similar occasion in the Śākuntala, Anasūyā on behalf of her friend Śakuntalā, requests king Duśyanta : वयस्य, यथा नौ प्रियसखी बभूवुजनशोचनीया न भवति तथा निर्वर्तय । Śāk. III.

१३१ किं वा...विडम्ब्यते—The Vidūṣakā humorously ridicules the request of Citralekhā. What is there in heaven for which one could yearn for it? The Vidūṣaka's philosophy of life is 'eat, drink and be merry'. None will yearn for a region where there is nothing like eating and drinking. The fool believes that Urvaśī can enjoy life better on the earth and hence will never think of the wretched heaven. The heavenly beings only imitate the fish with their winkless eyes. The mythology represents the gods with winkless eyes and hence they are often called मीनलोचनः, because the fish has also unwinking eyes. The gods themselves do not eat or drink since Fire is their mouth. Agni eats the offerings in sacrifices (हुतमुक्) and the gods are only indirectly nourished by these offerings. cf. 'अग्निमुखा वै देवाः ।' देवैरिवानिभिषट्प्राप्तिमिरक्षमाणः । Śiś. V 57. सापश्यद्विबुधान् सर्वानस्वेदान् स्तब्धलोचनान् । अभलानस्रग्रजोहीनानस्थितानस्पृशतः क्षितिम् ॥ Mbh. III. विडम्ब्यते—Are mocked at by imitating them. This satirises the heavenly joys.

१३२ III. 18. स्वर्गः अनिर्देश्यसुखः, कः तं विस्मरायिष्यति । अनन्यनारी-सामान्यः पुरुरवाः तु अस्याः दासः । (अनुष्टुम्)

The king faces the facts as they are. It is no use falsely assuring Citralekhā. Heaven with all its indescribable pleasures has an irresistible attraction. So it is impossible to make one forget of heaven. Nonetheless, he assures her that he will be ever devoted to Urvaśī, will personally attend to her comforts and will spare no pains to please her. In short, he will be ever at her disposal as a dutiful servant. No lady can ever detract his attention from Urvaśī. It is pointed out that the word नारी, human lady, is significant in as much as it excludes the earth, the rival of the king's beloved, and to which the king is equally devoted. cf. परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे समुद्रक्षाना चोर्वी सखी च युवयोरिमम् ॥ Śāk. I II 17. अनिर्देश्य°—The pleasures of which cannot be described.

अनन्य°—Not common to any other lady i.e. solely devoted to Urvaśī. विसर्जय—Dismiss; bid me adieu; give me leave to depart. एतत्—This very thing viz. 'Not to forget'. etc. वयस्थेन—Citralekhā playfully retorts that rather Urvaśī should not forget her that she is now united with her lover. In her rapturous

amours with her lover she is more likely to forget her erstwhile companion, Citralekhā. Hence Citralekhā can more fittingly repeat the same request. १३७ वृद्धिः — Glory; prosperity.

III. 19. सखे, सामन्तमौलिमणिरञ्जितपादपीठं एकातपत्रं अवनः प्रभुत्वं, अधिगम्य अहं तथा कृतार्थः न यथा अद्य अस्याः चरणयोः कान्तं आज्ञाधारकत्वं अधिगम्य कृतार्थः । (वसन्ततिलका)

The king felicitates himself on the fulfilment of his long cherished desire. It is a pleasure to attend upon his beloved. All other joys fade away before it. Such is the power of love that he bows at the feet of a lady—, he whose feet are being bowed to by mighty kings. Even the unrivalled suzerain of the earth becomes a willing bond-slave to his beloved.

सामन्त°—सामन्तानां मौलिषु ये मणयः तै रञ्जितं पादपीठं यस्मिन् तत् प्रभुत्वम् । Sovereignty in which the royal footstool is coloured by means of gems set in the crowns of tributary kings. The king here speaks of his unquestioned universal sovereignty over other kings of his time. In the royal court every feudatory prince has to bow down to the feet of His Imperial Majesty. On this occasion the rays issuing forth from the gems set in the diadems of these princes colour the royal footstool. The other reading is °रञ्जितशासनाङ्कम्. It is explained as : The imperial despatches were received by the head as a mark of meek submission thereto. The royal sovereignty is distinguished by the fact that his mandatory despatches, being received by the head by the feudatories, are coloured by the rays issuing from the jewels set in their diadems. But in this reading the word अङ्क becomes superfluous. cf. अशेषनरपतिसमभ्यर्चितशासनः । K. गुणानुरागेण शिरोभिमुख्ये नराधिपैर्मत्स्यामिवास्य शासनम् । Kirāta. I. 21.

एकातपत्रम्— Having only one royal umbrella. The suzerain monarch has the exclusive privilege of using a white umbrella as a mark of his universal sovereignty. cf, एकातपत्रं जगतः प्रभुत्वम् । Ragh. II 47. कान्तम्— Sweet ; agreeable ; pleasing. Servitude is generally irksome and distasteful. But the king exults in his servitude; for it is a servitude to the beloved mistress of his heart. अतः—Than this, i. e. the words of the king in III 19. नास्ति मे etc.—Etiquette requires that kindness should be reciprocated with even greater kindness. But Urvaśī is unable to observe this

etiquette. She cannot express her sentiment more eloquently, nobly and pleasantly than the king has done. She implies that her silence in not returning any compliment to the king should not be wrongly construed. When emotion rises in tempo, words fall short of true expression. १३९ विरुद्धार्थः—Producing contrary things.

III. 20 ते एव शशिनः पादाः गात्रं सुखयन्ति; ते एव मदनस्य ज्ञाणाः मनोनुकूलाः । मुन्दरि, यत् यत् (तव विरहे) संरम्भरूक्षं इव आसीत् तत् तत् त्वत्सङ्गमेन मम अनुनीतं इव । (वसन्ततिलका)

Herein the king explains how the fulfilment of his desires brings about results contrary to others from the same causes. In II 6 he has bemoaned the cruelty of love. In the separation from his beloved Urvaśī, the rays of the moon were scorching his body; the hard shafts of love were piercing his heart. But, as if by magic, the union with Urvaśī has changed their nature. Now the same moon-beams are refreshing, and thrill his person; the shafts of love, are flowery and favourable. In short, whatever was distasteful through violence has now turned pleasant and agreeable in her company.

Mr. Kale is hyper-critical when he rejects the reading मनस् for मम on the ground that the mind is atomic and hence cannot be hit by the shafts of love. But he forgets that the poet has definitely referred to the mind in II 6. cf. प्रथममपि मनो मे पञ्चबाणः क्षिणाति । ते एव—Those very i. e. those which used to afflict him. अनुकूल—Agreeable; pleasant; favourable. संरम्भरूक्षम्—Harsh through malice or resentment. अनुनीतम्—Raconciled; favourable. १४० चिरकारिका—One who delays. Urvaśī regrets that she is responsible for the suffering of the king.

१४१ III. 21. दुःखात् यत् सुखं उपनतं तत् रसवत्तरम् । तरुच्छाया हि विशेषतः तत्स्य निर्वाणाय (भवति) । (अनुष्टुम्)

Even misery has its own advantages. The king excuses her delay. She need not be sorry for the inevitable delay. The delay has taught him to appreciate better the pleasures of union so that he can relish the pleasures of union all the more after the misery of separation is over. He adduces an apt example. The poor traveller tormented by the scorching sunshine feels greater relief in the shade of a tree. उपनतम्—Which is brought;

which accrues. रसवत्तरम्—More agreeable; relishing. It is a common experience that sugar tastes sweeter after eating pungent food.

दुःखात्—After the experience of misery. निर्वाण—Great pleasure; bliss. Past pass. part. from निर + वा according to the सूत्र 'निर्वाणोऽवाते । Pān. VIII 2.50. When it is predicated of a thing other than वात. The word literally means, 'blown out'; hence a state in which the Ego is destroyed like the blowing out of a lamp; a state of eternal peace. The Buddhists use the term to denote their *summum bonum*, which consists, according to them, in the complete extinction of self. It is used in the Gītā in the sense of highest bliss; eternal peace; Mokṣa. cf. शान्ति निर्वाणपरमां मत्संस्थामधिगच्छति । B. G. VI 15 'the idea expressed in this stanza is very common in Sanskrit literature.

cf. सुखं हि दुःखान्यनुभूय शोभते घनान्वकरोधिव दीपदर्शनम् । मृच्छ. I. 10 न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते । कपायिते हि वस्त्रादौ भूयान् रागो विवर्धते ॥ वासगृहम्—The inner apartment; the bed-chamber. Note how skilfully the poet saves himself from the description of the love-amours of the lovers. He has them retired to the bed-room to enjoy themselves at their sweet will. १४३ ते सख्याः—Your friend's wife. Mark that the king here refers to Urvaśī as his wife. cf. जाने सख्यास्तव मयि मनः सम्भृतस्नेहमस्मात् । Megh. II 31.

१४७ III. 22. सुभ्रु, पूर्वं अनुपनतमनोरथस्य मम त्रियामा शतगुणिता इव गता । यदि तु तथा एव तव समागमे (सा त्रियामा) प्रसरति ततः कृती भवेयम् । (पुष्पिताग्रा)

The romantic hero expresses his fervent desire for the uninterrupted joy of union. Formerly when he was not united with his beloved, the night tormented him by appearing to be hundredfold long. Would the same night tease him now by becoming a hundredfold once again? On the previous occasion it appeared to be so, now he wishes that it should be so. Time flies by when the lovers meet. त्रियामा—त्रयो यामाः स्याः सा—आद्यन्तयोर्ध्रियामयोश्चेष्टाकालत्वेन दिनप्रायत्वात् । The night which is generally divided into three watches. Mr. B. Dixit explains as त्रीन् धर्मार्थमोक्षान् यापयति निरवकाशीकरोति कामप्रधानत्वादिति ।

प्रसरति—Spreads, lengthens. अनुपनत—Whose desires were not fulfilled. सुम्ह—This is an un-Pāṇinian form but condoned by

the usage of great writers. One with charming eye-lashes. The poor king forgets that nights of union fly surprisingly fast. cf. नीता रात्रिः क्षण इव मया सार्धमिच्छारतैर्यौ । Megh. II. 26. अविदितगतयामा रात्रिरेवं व्यरंसीत् । Uttar.

The present act deals with the fourth stage (अवस्था) of plot development viz. नियतासि, certain attainment through the removal of obstacles. The previous act brought to the fore the two formidable impediments in the path of union of the two lovers, viz. Urvaśī's servitude to Indra, and the jealousy of the royal queen. The introductory scene has informed us how accidentally Urvaśī obtained permission to stay with the king. The main scene deals with the second obstacle. In the last act the jealous queen has spurned the humble prostrations of the king and left the place in high dudgeon. And her anger cannot be lightly treated. Since she is not amenable to persuasion and propitiation, the only escape for the lovers lies in the internal revolution in her attitude. And this is what the king has expected when, on the last occasion, he remarks : अहमस्यां धैर्यमवलम्बिष्ये । His attitude has the desired effect on the queen. She realises the futility of any attempt to wean her lord away from the heavenly mirage. Neither solicitations nor scoldings are of any avail with the king who has irretrievably fallen in love with Urvaśī. Now sense prevails with the queen. Happiness is barred for ever from her life. Should she revengefully create unhappiness for her husband ? No. She is a true Hindu wife. Happiness of the husband concerns her more than her own happiness. She repents her discourteous behaviour on the former occasion. In her wrath she is estranging her lord with provocative discourtesy. With the reappearance of good sense, she decides to conciliate her lord. With a nobility of mind worthy of a Hindu wife, she voluntarily sacrifices her own happiness at the altar of her rival so that her dear husband may enjoy life with clean conscience. She avails of a vow and under its pretext propitiates him and solemnly assures that, for his happiness, she would willingly tolerate his union with the beloved of his heart; and thus she withdraws herself from his path. Thus the desired denouement of the plot is ensured; the purpose is assured of its realisation in the happiest manner because without the reconciliation of the queen, with dissatisfied and silently suffering figure of the queen in the background, the desired union

of the king and Urvaśī would have lost much of its charm and interest. But that has been happily obviated by an internal change in the attitude of the queen.

The present act further emphasises the traits of characters. The king stands firm by his promise viz. his high esteem for the queen. He yearns for union with Urvaśī, but is none the less courteous to the queen. Even in small matters, he looks to her pleasure. cf. यस्ते हृद् : 1; even declares himself a servant to her will. He has all the sweet words for her. We know that he is all hollow or insincere in his professions. But for the fact that he has gone incurably mad after Urvaśī, he would have proved the most solicitous husband of the queen. As if transmuted by the queen's nobility of mind, Urvaśī overcomes her jealous nature. Unblinded by rivalry, she appreciates the majestic appearance of her rival, the queen. She is moved by the towering self-sacrifice of the queen. She would leave free the path of the queen's happiness, if she could. But her heart is too deeply attached to the king to be withdrawn at will. It certainly requires a noble heart to speak nobly of one's rival. The playful spirit of Citra lekhā bursts forth with more mischief. She delights in teasing her friend, highly susceptible to jealousy. Her jokes evoke our appreciation and approbation. She also reveals her keen insight into human nature. She rightly comments on the hollowness of the king's fervent professions of love to the queen. Her final request to the king speaks for her deep concern for the happiness of her dear friend. The Vidūṣaka shows true to his character. He is a spirit of fun and frolic, pure and simple. We come by some of his best jokes, his mockery of heaven, his mischievous construction on the queen's noble self-denial; which provide abundant laughter and mirth. The imposing figure of the queen, auspiciously dressed and unostentatiously decked impresses even her rival. But her heart is even nobler than her body. Without much ado, she surprises the king and the audience with the solemn declaration of her voluntary withdrawal from the path of the two lovers. She rises to the height of self-denial when she announces that she will live happily with her rival Urvaśī. The conflict of emotions, which on the previous occasion has ruffled her mind, is happily over and the waters of conscience and good sense flow once more clear and gracious. She has undergone a fiery ordeal

of repentance and come out bright and noble. With Urvaśī, we join in the remark : ' स्थाने खल्वियं देवीशद्रेनोपचर्यते । '.

The effect of the act is further heightened by scenic grandeur of the stage. The entry of the king surrounded by lighted torches, the rising moon, the silvery moonbeams on the terrace of the Marble Palace, appearance of Urvaśī in the mid-air, blue-scarfed Urvaśī finely put into sharp relief against the white-robed queen, are other attractions of the act.

The act contains some fine descriptions, viz. the eventide scene at the palace, the comparison of the king with moving mountain, the moon-rise, the expressed wish of the king that bashful Urvaśī should come from behind and close his eyes.

In the beginning of the act the audience eagerly awaits the development of the wrathful spurning of the king by the queen. The audience sees no way out of it other than the propitiation of the fastidious queen. But she has shown little amenable to such an attempt. And a tense suspense is created. The request conveyed by the chamberlain excites the curiosity of the audience to guess the purpose behind the request. It is drawn to the suggestion of the Vidūṣaka. The third scene infuses a new interest in the plot. With apprehensive mind the audience expect a fiery meeting of the rival ladies. But the sudden turn of events happily saves angry exchange of words. The queen unostensibly withdraws herself from the arena and the audience are lost in marvelling at her supreme self-denial. A breath of relief is released when the lovers join in a happy union. But the words of Citralekhā haunt the mind ominously, so that even after the lovers retire to bed-room amours, the audience are left wondering at the import of the apparently simple and innocent request of Citralekhā. As the next act shows, it has an ominous ring. A charge is sometimes brought against the present act in that it is going without proportionate dramatic effect, and diminishes dramatic interest. But it is a misreading of the Sanskrit drama as a whole. As explained above, the act does keep up the interest, but in other ways.

ACT IV

The fourth act is presented with an Introductory scene called the *Praveśaka*.

Introductory Scene : Somewhere in heaven.

Anxious Citralekhā accompanied by her friend Sahajanyā enters on the stage and their conversation yields a very disconcerting news. Soon after their union, the lovers repaired to the Gandhamādāna forests, an ideal resort for lovers, to enjoy their honeymoon. Once the king's attention was attracted there by a Vidyādhara girl sporting on the sandy bank of the Mandākinī; and he feasted his eyes upon her celestial beauty with an insatiate gaze. This roused the susceptible jealousy of Urvaśī. In her wrath she dismissed all apologies of the king and walked away. The frenzied lady unwittingly rushed into the charmed forest regions sacred to god Kārtikeya, quite forgetful of the fact that the forest was forbidden to women on pain of bodily transformation. As a result, she was instantaneously transformed into a vernal creeper. But she has retained her inward consciousness. The poor king is plunged into the deep ocean of sorrow at this sudden bereavement. He is making an untiring search of his beloved ever since this incident. The advent of the rainy season, which potently aggravates love-malady, is calculated to worsen his miserable condition. The two nymphs, quite helpless in the matter, sincerely hope and pray for the reunion of the two lovers.

१ विमनस्का—विगतं मनः यस्याः सा । उरःप्रभृतिभ्यः कप् । Pān. V 4.151. Dejected in mind; sad; disconsolate at heart.

म्लायमान°—Like that of a lotus (शतपत्र) which is fading. म्लायमान is an irregular form, inasmuch as the root म्लै is Parasmaipadi only. छाया—Lustre, complexion, appearance.

The comparison with a lotus suggests the tenderness of the feelings of Citralekhā. समदुःखा—Sharing the grief equally. Grief is lightened when shared by dear ones. cf. स्निग्धजनसंविभक्तं हि दुःखं सख्यवेदनं भवति । Śāk. III. 'Social sorrow loses half its pain.' (Dr. Johnson).

२ अप्सरो°—In accordance with the turn (पर्याय) of the appointed period of service (वार) to be done by the nymphs. The

nymphs have to render dancing service to the sun, by turns. cf. गन्धर्वास्तं प्रगायन्ति नृत्यन्त्यप्सरसोऽग्रतः । Bhāg. XII. 11-47. The Kūrma P. enumerates the names of nymphs serving the sun during the year, turn by turn. But therein the name of Citralekhā does not appear. Hence it appears to be the creation of the poet, slightly based on the Paurāṇic tradition. पादमूढ^०—Attendance (उपस्थान) at the feet. This explains the cause of her anxiety. She is tied down in heaven by the service and cannot pay her friend even short visits now and then. उत्कण्ठिता—Anxious; worrying about.

३ जाने युवयोः etc.—Sahajanyā remarks that she quite appreciates the anxiety felt by Citralekhā. She must be deeply missing the company of her dear friend Urvaśī. ४ प्रणिधानस्थितया—Who stood in meditation. Citralekhā says that she has sent her mind in meditation to learn about Urvaśī. प्रणिधान means the concentration of mind upon an object of realisation. It is the same as समाधि, the last stage of yogic practices. By this the person acquires the knowledge of things not present to the eye in space and time. Celestial beings possess such supernatural powers. cf. सानुमतिः—अस्ति मे विगवः प्रणिधानेन सर्वं ज्ञातुम् । Śāk. VI. अत्यार्हतम्—That which requires serious attention; a very great calamity. cf. अत्यार्हतं महाभीतिः ।

६ रतिसहाय—Companion-in-love; lover. निवेशित^०—Who has placed the yoke of the kingdom on the ministers; who has entrusted the burden of government to his ministers. cf. तेन धूर्जगतो युर्वी सचिवेषु निचिक्षिपे । Ragh. I. 34. गन्धमादनवनम्—Forest regions of the Gandhamādana mountain situated to the east of the mythical Meru mountain. cf. यस्यचोपवनं बाह्यं सुरभिर्गन्धमादनः । Kum. VI 46. The forest is renowned for its cool, refreshing fragrance. In the Kumārasambhava also the poet has sent the newly wedded divine couple to this delightful mountain-resort for their honeymoon. (कुमार VIII. 20 ff.). स नाम etc.—The mountain-resort supplies a calm, cool, lovely and ideally romantic background for the honeymoon. Enjoyment of the pleasures of love in any other place is, by courtesy only, called an enjoyment.

८ मन्दाकिनी—The celestial Ganges. मन्दाकिनी विषद्वज्रा स्वर्णदी । पुलिनम्—Sandy bank. सिकतापर्वतकेली—The sport of raising hillocks of sands. This amusement is quite common with children. cf. मन्दाकिनीसैकतवेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च । रेमे मुहुर्भयगता सखीनां कीडारं

निर्विशताविवाह्ये ॥ Kum I. 29. विद्याधर° A Vidyādhara maiden. The Vidyādhara's are a species of semi-divine beings believed to possess magical arts. The poet fittingly makes a Vidyādhara girl play on the banks of the heavenly river. चिरं निध्याता— Was long gazed at. The king was naturally drawn by the charms of the maid and her innocent play. But his intent look at her for a long time suggests his attachment to her. Naturally enough this roused the jealousy of Urvaśī who got wild with him. ९ अद्वित्यम् etc.— Sahajanyā explains away the jealousy of Urvaśī. It is only natural. Deep-rooted love is intolerant. Deep devotion to an object imperceptibly creates the sense of ownership in it and even a suspicion of violation of this right of possession is enough to disturb the person. Excessive love becomes exclusive. That is the true explanation of the jealous conduct of Urvaśī. It is the natural result of her deep love for the king. Love is always jealous. Fate has nothing to do with it; for it is not mysterious. cf. प्रकृत्य प्रेम्णः स्वास्तितमविषह्यं हि भवति। Ratnā. III. गुरुशाप°— Whose heart was infatuated on account of the curse of the preceptor i.e. sage Bharata. This refers to the curse that she should lose her heavenly position as a consequence of her blundering in the heavenly play. We must suppose that she also has lost her divine powers, including her knowledge of certain divine rules and regulations. विस्मृत°—Who has forgotten the vow of the god. Kārtikeya has vowed to remain a life-long celibate and to avoid even the sight of woman. Hence ladies are banned from intruding upon places sacred to the god. कुमार— The youth. It is one of the names of Kārtikya, signifying his eternal celibacy.

The poet has swerved from his own plot to exploit the Paurāṇic account of Urvaśī's transformation into a creeper as a result of the curse of the preceptor Bharata. Hence the discrepancy between the actual curse and the effect of it. Or, it may be that Citralekhā simply justifies her friend's conduct by attributing it to the curse while actually Urvaśī entered the forbidden grounds in the heat of the moment. She never paused to think over her action in rashness.

काननोपान्त° etc.—The moment Urvaśī stepped into the charmed forest, she was transformed into a creeper growing on the border of that forest. The word रूप suggests that only her form has been changed into that of a creeper, but she has retained her

senses intact, as is clear from her own words at the end. ११ नास्ति etc.—Nothing is beyond the sweep of fate. There is nothing that fate does not overtake. But fate is notoriously freakish. Sahajanyā deploras that fate should be so freakish in the case of such an ideal love as has existed between Urvaśī and Purūravas as to cut short all too suddenly their romance of love. cf. विधिरहो बलानिति मे मतिः । Nīti. 91. सर्वकथा भगवती भवितव्यतैव । M. M. I. 23. Prof. Wilson writes: 'Trivial as the incidents may appear, unimportant as may be the loves of the hero and the heroine, both persons and events are subject to un awful control, whose interference vests them with a dignity superior to their natural level. Fate is the ruling principle of the narrative.' But he forgets that it is not the blind self-active power, that, according to the Hindu view of life, rules the life.

अयम्—This ; the calamity that has befallen upon the lovers. ईदृशः—Of this sort ; the very tragic outcome of the sports. These two words are examples of the pregnant and suggestive style of Kālidāsa. किमवस्थः—का अवस्था यस्य सः—What is his condition ? एकपदे—All at once ; suddenly ; unexpectedly. 12 अहोरात्रान्—Days and nights. Accusative of time according to the rule कालाध्वनो-रत्यन्तसंयोगे द्वितीया । The word रात्रि when compounded with अहन्, सर्व, and पुण्य changes to रात्रि. cf. अहः सर्वैकदेशसंख्यात् पुण्याच्च रात्रेः । Pān. V. 4.87. अतिवाहयति—Passes ; spends. निर्वृतानाम्—Those who are happy, i. e. happy in the company of their beloveds. अनर्थधीनः—Subject to a miserable plight. एतेन पुनः etc.—The advent of the rainy season and the appearance of the clouds are supposed to excite the passion of love even in the hearts of those who are happy in union with their beloveds. So it is calculated to worsen the condition of the love-lorn. cf. मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेत् । कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे । Megh. I. 3.

१३ आकृतिविशेषाः—Distinguished personalities. Noble forms. Sahajanyā contends that those persons who are favoured with a noble and distinguished personality cannot be subject to misfortunes for long. Their very noble form bespeaks their good fortune which contradicts any fear of their long-continued miseries. Hence the present separation of the lovers must be in the very nature of things, a temporary one. अवश्यं etc.—The belief is that every curse carries with it its own remedial key called the counter-curse (प्रतिशाप or उच्छाप). This marks the fourth stage

in the development of the plot. cf. अत्र समागमस्य अवश्यंभावनिश्चयान् निश्चयतामिरिति चतुर्थवस्था सूचिता (काट्य.) अनुग्रहनिमित्तम्—Owing to some favour. उदयोन्मुखम्—Who is about to rise.

For a long period, Citralekhā had not received any news of her dear friend Urvaśī. So she has sat in meditation and has learned about her friend. But the news is most disconcerting; and she is melancholy at it. Sahajanya, her friend, notices this change and queries as to its cause. In the course of their conversation is disclosed the calamity that has befallen the king and Urvaśī. Jealous Urvaśī, angered at her lover's outside attentions, has gone away in hot temper and unwittingly stepped into the charmed and sacred grove of god Kārtikeya. As a result she is transformed into a creeper and the love-romance which promised much is brought to a pathetic termination. The last act depicted a happy union and it was hoped that the lovers could enjoy their cherished dreams uninterrupted. But fate has ruled it otherwise. The lovers are required to undergo one more fiery ordeal to burn the dross of passion and come out nobler and spiritual. Love is not of the flesh, but of the spirit. The soul should know the soul in love and be one with it. To this purpose, the events moved. "The proverbial jealousy of the weaker sex brings a bolt from the blue and the ship of happy life is once again foundered on the rock of misfortune." Destiny spells disaster in the delights of the two lovers. Happiness which appears to have been won vanishes as if never to be seen again. The pressure of dramatic suspense which was released to zero at the end of the last act is once again applied to the maximum. The audience, with nervous and fearful hearts, awaits the outcome of this calamity. The present scene prepares a fitting background for the main scene. The sympathy of the audience is at once enlisted on the side of the raving king, the innocent victim of jealousy.

MAIN SCENE.

Place : Forest regions of the Gandhamādana mountain.

The king appears wandering about in the forest in search of his vanished beloved on a cloudy day. The sudden disappearance of the beloved has shocked him, blotted joy from his skies, overpowered him with grief and driven him to frenzy and insanity. Dismal and frenzied he enters raving as a madman. He mistakes

the dark, bulky cloud for the demon carrying off his beloved. But soon he discovers his mistake. Her mystical disappearance has completely baffled him. Why does she stay away so long? Lo! it is the wicked fate bullying the poor creature. He is vexed to find that the advent of the rainy season will aggravate his sufferings and would much sooner countermand the monsoons. But sweet as they are, they furnish him with the proper paraphernalia of royalty. But how to detect any trace of his beloved? The fresh sward spotted with the red *Indragopa* insects deceives him since it much resembles her breast-garment. The peacock with his proud crest presents a close similarity with her long tresses decked with flowers. But disregarding the king's query he dances joyfully. The king further solicits the sweet warbling cuckoo imitating *Urvaśi*'s musical airs, to enlighten him in the matter of her quest. But she cuts him short and hastens to taste a red *jambu* fruit. He mistakes the notes of swans for the sweet jingles of the anklets of his beloved. He coaxes them to furnish him with her news; he even accuses one of the theft of her gait. But the swan takes to his wings as though through the fear of the king. The wretched *Cakravāka* even attends not to his request. A humming bee arrests his attention. But he concludes that she has even never seen *Urvaśi*. Next he tries a lordly elephant for some news. But the latter is engaged with his beloved. The charitable king blesses him and passes on. He takes a chance and questions the mountain aloud; but is disappointed to hear only the reverberations. The monsoon-rapid reminds him of his angry beloved going away haughtily. He then stands on the bank and addresses it under the impression of his beloved transformed into the river. But he realises to his sorrow that it is only the real stream. He seeks an antelope with the self-same request. But the latter attends to his doe. He blames his fortune for these reverses.

A shining gem in the cleft of a rock attracts his attention; but he hesitates to pick it up. A mysterious voice instructs him that it is the famous *Śaṅgamanīya* gem capable of reuniting a person who wears it, with his lost beloved. The king obeys the instruction. The sight of a vernal creeper charms him and he anxiously embraces it under the belief that it is his beloved transformed. The gem has worked the magic; the metamorphosis is undone and *Urvaśi* re-appears in place of the creeper

The royal sufferings have proved fruitful. Urvaśī surprises him that she has observed all his sufferings, and explains to him at length the mystery of her disappearance and re-appearance. The gem becomes a very proud possession for the king. Urvaśī now gently reminds him of their long absence from the capital and requests him to hasten back to home so as not to incur the displeasure of his subjects. The king expresses a desire to travel by air, and both proceed homeward bound by a balloon made out of a cloud by the supernatural powers of Urvaśī.

१४ उन्मत्तवेषः—Dressed as i.e. looking like a mad man. Due to the excessive agony at the sudden disappearance of his beloved the king has almost gone mad, an outward indication of which is to be found in his dress and appearance. He is in a state of mental infatuation bordering on a mania caused by sudden separation from his darling U-rvaśī. cf. चित्तसंमोह उन्मादः कामक्रोध-मयादिभिः । अस्थानहासरुदितर्गतप्रलयनादिकृत् ॥ S. D. III. 160. विप्रलम्भ-महापात्तिपरमानन्दादिजन्माऽन्यस्मिन्नन्यावभास उन्मादः । R. G. It causes wrong knowledge, ravings etc. आः—An exclamation of anger. रक्षस्—Demon. The mad king fancies the dark monsoon cloud to be a demon carrying away his beloved. The bulky cloud reminds him of the abduction of Urvaśī by the demon Kēśin on the former occasion. The fancy originates from the close resemblance between the dark and bulky cloud, the far-stretched rainbow, the heavy showers of rain and the dazzling lightning on the one hand and the demon with his long-drawn bow, the volleys of arrows and Urvaśī respectively on the other.

हन्त etc.—It is actually raining heavily. But the king fancies that the demon is discharging volleys of arrows upon him.

IV 1. अयं संनद्धः नवजलधरः न (संनद्धः) दत्तनिशाचरः । इदं दूराकृष्टं मुखधनुः, तस्य (दूराकृष्टं) धरासनं नाम न । अयम् अपि पटुः धारासारः बाण-परम्परा न । (इयं) कनकनिकषस्तिग्धा विद्युत्, मम प्रिया उर्वशी न । (हरिणी).

The huge dark cloud streaked with dazzling lightning, marked by the far-flung rainbow, pouring out heavy showers of rain is believed by the king to be the dark massive demon fully girt up with long-drawn bow, discharging volleys of arrows and carrying along with him Urvaśī of dazzling golden beauty. But a deeper thought disillusioned him and he learns of their true nature. The

four adjectives are to be interpreted so as to apply to both the cloud and the demon. नवजलधरः — The new rain-cloud.

सैन्यः — (i) Girt up, heavily armoured for the battle; accoutred. (Demon.) (ii) Fully formed, equipped; ready to pour down water (cloud.) दूराकृष्ट — (i) Drawn to its extremes; drawn back to the ear (the bow of the demon). (ii) Far-stretched; extending far and wide (Rainbow). जाम — As I imagined. पटु — (i) Violent, sharp (volleys of arrows). (ii) Quick or heavy (showers of rain).

कनक° — (i) As charming as a streak of gold on the touchstone (Urvaśī). (ii) As shining as the streak of gold (Lightning). The streak of gold on the touchstone resembles the dazzling flash of lightning. cf. सौदामिन्या कनकनिकषस्तिग्धया दर्शयोर्वाम् । Megh. I 37.

IV 2. कोपवशात् प्रभावपिहिता तिष्ठेत् (परन्तु) सा दीर्घं न कुप्यति । स्वर्गाय उत्पतिता भवेत्, अस्याः मनः पुनः मयि भावार्द्रम् । विबुधद्विजः अपि च मे पुरोवर्तिनीं तां हर्तुं न शक्ताः । सा च नयनयोः अत्यन्तं अगोचरं याता इति कः अयं विधिः । (शार्दूलविश्रीडितम्) ।

The king is puzzled by the sudden disappearance of his beloved and now starts conjecturing various possibilities of the same and then rebuts them with counter-reasons. She is angry with him for the attention paid to the Vidyādhara maiden. As a protest and punishment is she remaining invisible, though nearby to him, through her magical powers? But her wrath would not last so long. He knows her tender heart. Like Mādhava he would have appealed — स्वराप्रस्तावोऽयं न खलु परिहासस्य विषयः । M. M. Or, has she flown back to heaven? But the king is fully conscious of her heart deeply attached to him. She would not suffer so lightly a willing separation from him. Does he forget the words of Urvaśī that there is no friendship with women and that their hearts are the hearts of hyenas? cf. न वै खैणानि सख्यानि सन्ति सालवृक्षाणां हृदयान्येता ॥ Rv. X. 95. Or, is she then carried off by the demons? No; no demon would dare touch her in his watchful presence. All conjectures are thus disproved; but the fact of her disappearance remains. The poor king falls back upon the cruel fate as the responsible miscreant.

प्रभावापिहिता — Concealed by means of her superhuman powers. स्वर्गाय — स्वर्गं गन्तुम् । To go to heaven. According to 'क्रियार्थोपपदस्य च स्थानिनः । Pān. II. 3. 14. भावार्द्रम् — Drenched with the emotion of

love; full of deep love. पुरोवर्तिनी—Who is standing in his presence. परावृत्त°—Of those whose fate has turned adverse. दुःखानुबन्धि—Followed by another misery. Misfortunes come fast one bound upon another. The king turns fatalist, and blames fate for his misery. cf. Miseries never come singly ! अहो सत्योऽयं जनप्रवादो यदिपद्विषदं, सम्पत् सम्पदमनुवधाति । Kā. तदियमापत्समन्ततोऽनर्थानुबन्धिना । Dk. प्रायो गच्छति यत्नं साग्यरहितस्तत्रैव यान्त्यापदः । Niti 90.

IV. 3 एकपदे तथा प्रियया अयं सुदुःसहः वियोगः च मे उपनतः, नववारिधरोदयात् अहोभिः निरातपस्वरभ्यैः च भवितव्यम् । (मालमारिणी)

The king explains his adverse fate in bringing upon him miseries one following closely upon another. Already he is suffering separation from his beloved, which is extremely unbearable. But as if, this is not sufficient, and fate has his way by sending now the rainy season with charming days inviting enjoyment due to the absence of excessive heat. This passion-exciting atmosphere renders the pangs of separation all the more unbearable. च-च—The repetition of च shows simultaneity or immediate succession of two events connected by them.

नव°—On account of the appearance of new rain-clouds. विहस्य—Laughing. अस्थानहास is one of the effects of insanity (उन्मादः). मुधा—In vain; for no reason. उपेक्ष्यते—Is neglected; is treated with indifference. व्याहरन्ति—Declare; enunciate. यथा etc.—Even the sages declare that the king is the cause of time. cf. कालो वा कारणं राजा, राजा कालकारणम् । इति ते संशयो मा भूत् राजा कालस्य कारणम् ॥ Mbh. V. 132. 16. The verse enunciates the absolute power of the monarch. He can make and unmake laws as suits his pleasure. But the poet exploits the maxim in its literal sense. The king is the maker even of time. As such king Purūravas thinks that the clouds must have arisen in the sky at his instance. Well then, he would order them to disappear since their presence at this time augments his love-agony. किन्न etc.—The king wonders why he does not countermand the rainy season. He is not utilizing his power for his own happiness. This is sheer indifference, inertia. As a matter of fact, another thought invades his mind and he drops the original idea of countermanding the rainy season. प्रावृषेण्यैः—Produced in or related to the rainy season. प्रावृषि भवैः । according to the rule प्रावृष ण्यः (Pān. IV. 3. 87) लिङ्ग—Signs. राजापचारैः—Reception

appropriate for a royal person. The new thought is that it is the rainy season alone that greets him in his misery with a royal reception. Then why should he countermand it? He should rather appreciate it.

IV. 4. विद्युल्लेखाकनकरुचिरं अभ्रं मम श्रीवितानम् । निचुलतरुभिः
मञ्जरीचामराणि (मम) व्याधूयन्ते । धर्मच्छेदात् पटुतरगिरिः नीलकण्ठाः (मम)
वाग्दिनः । धारासारोपनथनपराः सानुमन्तः (मम) नैगमाः । (मंदाक्रान्ता)

The king explains how he is royally received by the season. He fancies the natural phenomenon of the season to be the royal insignia offered to him by the rainy season. विद्युत्—(The cloud) which is shining with the golden lines in the form of the streaks of lightning. The cloud forms the silken canopy over the king and it is decked with golden lines on the borders in the form of the dazzling flashes of lightning.

श्रीवितानम्—The grand canopy. The word श्री indicates the majestic appearance of the canopy. व्याधूयन्ते—Are being waved.

निचुल—A tree that blossoms at the time of the approach of the rains. मञ्जरी—The chowries in the form of the blossom.

The king in the court is attended by servants who wave cāmaras over him. In the forest the ' *Nichula* ' trees wave their tender foliage or new blossoms over him.

cf. "The floating clouds their state shall lend.
To me; for me the willows bend."

Wordsworth.

धर्मच्छेदात्—Owing to the disappearance of heat i. e. the summer. पटुतर—Who sing with shrill voices.

The king has in his suite a band of bards singing to him. In the forest the peacocks singing with shrill, wanton voices with joy at the advent of the rainy season, form the royal band of bards. cf. पश्येद्वाति शिखण्डिनां पटुतरं केकाभिराक्रन्दितः । मृच्छ. V 23.

धारा—Engaged in bringing to him abundant wealth in the form of torrential rain-waters. The hills of the Gandhamādana mountain carried rainwaters near to the king. Hence they appeared like the merchants who busied themselves in bringing wealth of presents to him. नैगमाः—निगमे वणिक्पथे भवाः । Traders, merchants. For a similar description of राजोपचार in the forest

refer to the Ragh. II 9-14. परिच्छेद°—The boast of the external appendages of royalty. The royal insignia is an outward show only and hence of less importance as compared to his lost beloved who is his second heart. व्यवसितस्य—Who has undertaken or engaged himself in the search of Urvaśī. सन्दीपनम्—That which inflames passion or excites the feelings or aggravates anxiety. cf. सन्दीपना एव दुःखस्य प्रियसखीविनोदनोपायाः । Uttar. III.

IV 5. आरक्तराजिभिः ललितगर्भैः कुसुमैः इयं नवकन्दली कोपात् अन्तर्भाषे तस्याः लोचने मां स्मरयति । (आर्या).

The king determines upon the search of his beloved. At the outset of his mission the lovely 'Kandali' plant with its beautiful reddish flowers presents itself to his view. It painfully reminds him of the angry looks of his beloved. The similitude recalls to his mind Urvaśī with eyes red through anger and tearful through its excess, and this aggravates his anxiety for her disappearance. It is thus an excitant of his feelings. आरक्त°—With reddish lines. कन्दली—It is a small plant with small beautiful flowers marked with red lines over them. (cf. Marathi कर्दळी.) The reddish flower of the Kandali with raindrops inside, strongly reminds the king of the eyes of his beloved. In her anger the eyes have reddened. cf. रक्तौ च क्रोधरागी । Excess of anger when on the downgrade gives rise to tears.

स्मरयति—The root स्मृ is पित् in the sense of आध्यान—painful recollection. (cf. आध्यानमुत्कण्ठापूर्वकं स्मरणम् । Sid. K.) Otherwise the ordinary causal is स्मारयति which has the simple sense of 'causes to remember.' For a similar idea cf. आसारसिक्ताक्षिति-वाष्पयोगान्मामक्षिणोद्यत्र विभिन्नकोशैः । विडम्ब्यमाना नवकन्दलैस्ते विवाहधूमारुणलोचनश्रीः॥ Ragh. XIII. 29. The beauty of the eyes reddened on account of the smoke of the sacred marital fire is imitated by fresh Kandala flowers with fully bloomed buds. सूचयितव्या—Should be ascertained. Since Urvaśī is not to be seen anywhere, the king now thinks of some definite marks whereby she may be able to trace her whereabouts.

IV. 6. यदि सा सुगात्रि वसुमती पद्मस्य स्पृशेत् ततः भवान्मिष्टासिकतामुचनस्यलोपु गुरुनितम्बया पश्चात् नता अलक्तकाङ्क्षा अस्याः चाक्षरद्वयङ्क्तिः दृश्येत् । (वसन्ततिलका).

The king despairs to find any trace of her. She could not have left any trace behind her. The foot-prints of a person are the best guide as to his path. This is possible only if Urvaśī were to touch the earth with her foot. But she is a celestial creature who never touches the earth. Thus the trace of foot-prints is unavailing in her case. Hence his original difficulty of tracing her path.

पदभ्यां स्पृशेत्— If she were to touch the ground with her feet. Celestials never touch the earth, even while moving upon it. cf. सा पश्यद्विबुधान् सर्वानस्थितानस्पृशतः क्षितिम् । Mbh.

मेघा^०— The sands of which are sprinkled over with water by the clouds. On such ground the foot-prints are more distinctly imprinted than on slippery sands. पश्चान्नता— Depressed towards the back-part i. e. the heels. गुरु^०— Owing to the heavy hips. Their pressure is put on the heels which leave a deeper impression on the ground. cf. अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पश्चात् । द्वारेऽस्य पाण्डु-सिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ Śāk. III 6. पदपङ्क्तिः— The line of foot-prints. अलक्तकाङ्का— Marked with red lac-dye. Women dye their feet with red lac. cf. प्रसाधिकालम्बितमग्रपादमाक्षिप्य काञ्चिद्वरागमेव । उत्सृष्ट-लीलागतिरागवाक्पादलक्तकाङ्का पदवीं ततान ॥ Ragh. VII 7. उपलक्षणम्— A mark, distinctive feature. कोपना— An irascible woman; the angry lady.

IV 7. इदं असंशयं निमग्ननाभेः रूपा भिन्नगतेः हृतोष्ठरागैः निपतद्भिः नयनोदबिन्दुभिः अङ्कितं शुक्रोदरश्यामं च्युतं स्तनांशुकम् । (वंशस्थम्).

Since her footprints are unavailable, the king now turns to other indicative marks. Something attracts his attention which he mistakes for the silken breast-garment. This must have fallen in her hasty departure in anger. हृतोष्ठरागैः— Which carried along with them the red paint applied to her lips. The tears from her eyes rolled down to her lips wiping along their red paint and fell upon her breast-garment tinging it with the redness. Ladies in ancient India were accustomed to lipsticks. cf. रागेण बालारुणकौमलेन चूतत्रवालोल्लसल्लचकार । Kumār. III 30. नयनोद^०— The tear-drops. The word उदक changes to उद before मन्थ, बिन्दु etc. when compounded with the latter. cf. Pān. V 3.60. निमग्ननाभिः— Lady with deep navel. According to the Sanskrit Erotics deep navel is a mark of feminine beauty. cf. मध्ये क्षामा चकितहरिणीप्रेक्षणा निमग्ननाभिः । Megh. II 22. रूपा भिन्न^०— Whose gait was faltering through rage or through uneven steps.

शुकोदर°—As dark-green (श्याम) as the belly of a parrot. विभाव्य—The king looks more closely to verify his fancy and is disillusioned. He has mistaken the fresh green sward with a rich sprinkling of crimson-coloured Indragopa insects for her silken breast-garment spotted with reddish tears. A closer observation disillusiones him. नवशाद्वलम्—Fresh meadow, a fresh sward. इन्द्रगोप—It is a small crimson-coloured insect appearing only in the rainy season. Hence the species is supposed to be the protégé of Indra the rain-god. They lend to the green meadow a variegated appearance. प्रियाप्रवृत्ति—Intelligence, news about the beloved. कुतो नु etc.—The king despairs of discovering any trace of Urvaśī. This prepares him to address anything and everything that presents some connection, real or fanciful, to Urvaśī, to impart him her news. In this way the poet justifies the king's indiscriminate questionings. Does not the proverb say: The drowning man catches at a straw? आसारो°—The rock (पाषाण) standing in the hilly (शैल्य) tract (स्थली) which is refreshed with showers (आसार). The clouds have just sprinkled there and hence the hot ground is sending out watery vapour cf. Ragh. XIII. 29.

IV. 8. प्रबलपुरोवातनर्तितशिखण्डः शिखी दूरोन्नमिणेन केकागर्भेण कण्ठेन पयोदान् आलोकयति । (आर्या).

In the region the king sees a peacock seated on a rock and looking up to the clouds. The peacock gets delighted at the appearance of the clouds. He expresses his joy by dancing and giving out shrill but sweet notes. He has raised up his neck as if to have a better sight of the clouds. Note the अनुप्रास in the stanza. प्रबल°—Whose plumage (शिखण्ड) is set to dance (नर्तित) by the powerful (प्रबल) forewind (पुरोवात). पुरोवात is the wind that begins to blow at the approach of rains. केका—The deep notes of a peacock. In the rainy season his voice gets melody. cf. केका वाणी मयूरस्य । के मूर्ध्नि कायान्ति ध्वनन्ति इति केकाः ।

दूरोन्न°—Far raised up. शिखी—The peacock; one that possesses the plumage.

IV 9. क्षितापाङ्ग नीलकण्ठ अहिमन् वने दीर्घापाङ्गा उत्कण्ठा मम वनिता त्वया दृष्टा (किम्) (यतः सा) दृष्टिश्चमा भवेत् । (अनुष्टुप्)

The king now asks the peacock if it has seen his beloved, since she is likely to attract its attention by her charms. He

uses similar epithets to suggest that she is worthy of its eye. There is a purposive attempt at cadence and alliteration in this verse. नीलकण्ठ—The blue necked one i. e. the peacock.

सितापाङ्ग—One with white-cornered eyes. दीर्घापाङ्गा—Having long-cornered eyes. उत्कण्ठा—उद्गतः कण्ठः यस्याः सा—The lady with prominent neck. cf. कम्बुकण्ठी. Both these are distinctive features of feminine beauty. इष्टिश्चमा—Worthy of being seen; charming.

IV 10. अस्य मृदुपवनविभिन्नः घनरुचिरकलापः मप्रियायाः विनाशात् निःसपत्नः जातः । सुकेश्याः रतिविगलितबन्धे कुसुमसनाथे केशहस्ते सति एषः वर्ही किं करोति । (मालिनी)

The king conjectures the possible cause of the hilarious dance of the peacock at the news of the disappearance of Urvaśī. Its thick and charming plumage is now without a rival inasmuch as the beautiful mass of Urvaśī's decked tresses is no longer in existence to challenge its charms. The verse beautifully illustrates the playful fancy of the poet. मृदु°—Ruffled by the gentle breezes. This corresponds to रति°. घन°—Plumage which is thick and shining. Cowell mistranslates it as 'Plumage beautiful like a cloud'. रुचिर and घन correspond to सुकेशी and केशहस्त respectively. निःसपत्नः—Without a rival; peerless. विनाशः—Disappearance. The K. P. criticises this verse for the fault of अपञ्जलत्व since the word प्रियायाः विनाशः conveys the idea of the death (absolute disappearance from the earth) of the beloved. The comm. रङ्गनाथ justifies the word on the ground that it strongly suggests the उन्माद of the king and thereby helps to heighten the विप्रलम्भदृक्कार.

केशहस्त—The thick and beautiful mass of hair. cf. पाशः पद्मश्च हस्तश्च कलापार्थाः कचात्परे । कुसुमसनाथे—Decked with flowers. This corresponds to the eyes in the plumage. cf. चन्द्रकसान्याय कुसुमसनाथत्वोक्तिः । (वामनाचार्य.) वर्ही—The peacock possessing fine feathers. रति°—The knot of which is loosened in love-sport or amours of night. The fine plumage reminds the king of the long tresses of Urvaśī hanging down being loosened in love-sports. With this cf. अपि तुरगसमीपादुत्पतन्तं मयूरं न स रुचिरकलापं बाणलक्ष्मीचक्रार । सपदि गतमनस्कश्चित्रमाल्यानुकीर्णो रतिविगलितबन्धे केशपाशे प्रियायाः ॥ Ragh. IX. 67. परव्यसन°—Delighted at the distress of others. आतपान्त°—Whose passion is inflamed owing to the close of summer. परभृता—The female cuckoo. She is supposed to lay her eggs in the nest

of the gullible crow which mistakenly broods and hatches them and nourishes them till they are discovered to be foreigners. cf. प्रागन्तरिक्षगमनात् स्वमपलजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति । Śāk. V 22. विहगेषु पण्डिता—Very clever amongst birds. Her skill in getting her eggs hatched by crows is wellknown. The cuckoo has sweet, enchanting tunes. cf. रतिदूतिपदेषु कोकिला मधुरालापनिसर्ग. पण्डिता । Kumār. IV 16.

. . IV 11. कामिनः त्वां मदनदूतिं उदाहरन्ति । त्वं मानमङ्गानिपुणं अमोघं अलम् (असि) । तां प्रियतमां वा मम समीपं आनय मां वा (हे) कलभापिणि यत्र कान्ता (स्थिता तत्र) आशु नय । (वसन्ततिलका)

The king appeals to the cuckoo to bring about union between himself and his beloved since the cuckoo is described as the skilled love-messenger and is capable of withering away the hauteur of proud ladies by means of her sweet warblings. The impassioned and sweet warblings of the cuckoo excite the hearts of lovers and in the rising tempo of passion drowns the hauteur of fallen-out lovers. The lovers, thereafter, irresistibly solicit for reconciliation. Proud ladies who are offended at the infidelity of their lovers and who have previously spurned away their lovers' prostrations are made to yield to the inflamed passion of love. They give up their pride and submit willingly to their lovers as they hear the passion-exciting songs of the cuckoo. The idea is broadcast throughout Sanskrit literature. Kalidāsa is supreme in depicting the influence of Nature on the minds of men and women.

cf. त्यजत मानमलं वत विग्रहैर्न पुनरेति गतं चतुरं वयः । परभृताभिरितीव निवेदिते स्मरयते रमते स्म वधूजनः ॥ Ragh. IX 47. चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज । मनाविनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥ Kumār. III. 32. उदाहरन्ति—Describe.

मदनदूति—A messenger of love. Her songs are a potent excitant of love. cf. रतिदूतिपदेषु कोकिला । The short इ is justified on the ground of metre. cf. जीवन्तस्यापि दूतीशब्दस्य छन्दोभङ्गभयाद् न्हस्वत्वम् । हेम० 'दूतिशब्द इकारान्तोऽप्यस्ति ।' (काट्य०) मानाव^०—Which is skilled in breaking the hauteur of proud ladies. कलभापिणि—O sweet warbler ! किमाहetc.—The cuckoo thereafter begins to sing which the frenzied king understands to be a reply to his appeal. She inquires about the reason why Urvaśī has deserted the king if he is so much devoted

to her. Herein the king imagines a query from the cuckoo and repeats it on the stage for the benefit of the audience. This obviates the necessity of introducing the other character on the stage for the sake of that reply only. The character already on the stage speaks with another not on the stage and then the latter's words are repeated by the former for the audience, introducing with some such words as किं ब्रवीषि etc. This device is technically called the आकाशभाषितम् which is thus defined :
' किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते । श्रुत्वैवानुक्तमप्यर्थे तस्मादाकाशभाषितम् ॥ S. D. VI. 140.

IV 12. (सा) कुपिता, अहं तु सकृत् अपि आत्मगतं (तस्याः) कोप-
कारणं न स्मरामि । रमणेषु योषितां प्रभुता भावस्खलितानि न अपेक्षते । (वैता-
लीयम्)

The king replies to the fancied question of the cuckoo explaining why his beloved has left him. He confesses that she has been angry with him ; but asserts that he does not remember to have ever given her any cause of offence. But why should she require an offence in the shape of any breach of love on his part ? The fact that she is the mistress is enough. Ladies are angry simply because they can sway over their lovers and make them dance to their whims. सकृदपि—Even once ; single. आत्मगतम्—
On my part.

रमणेषु—Over their lovers. The said ascendancy extends over love-affairs only. In other matters, the reverse is the case. Husbands have unquestioned sway over their wives. cf. उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी । Śāk. V 26. भाव°—Breach of, deviation from true love. The maniac king forgets that he has given her a cause for offence by transferring his attention to a Vidyādhara maiden. It was this भावस्खलित that had angered Urvaśī. कथा°—Who cuts short or interrupts the conversation. At this stage the cuckoo moves to drink the juice of the Jambū fruit, and thus her cooing stops. This is a anticipatory use of the predicative attribute, for कथा° is the result of her devotion to her own interest.

IV 13. परदुःखं महत् अपि शीतलं (इति) सम्यक् आहुः । यत्
आपद्गतस्य मम प्रणयं अगणयित्वा एषा मदान्धा राजजम्बूदुमस्य अभिमुखपाकं
कलं अधरं इव पातुं प्रवृत्ता । (मालिनी)

The king consoles himself for the indifference shown by the cuckoo. The king says that she engages in hilarious flirtations when he is sinking into the ocean of grief. It is rightly said that the howsoever acute another's distress, one never appreciates it fully. That is why the cuckoo affected some sympathy towards the king, the poignancy of whose suffering she cannot well appreciate and hence she has now turned to her own business cutting him short. शीतलम्—Cool, not distressing or painful. अधरं पा—A Sanskrit idiom meaning to kiss. It arose from the poetic conception that the lip of a beloved contains nectar. cf. 'पिबसि रतिसर्वस्वमधरम् ।' Śāk. I. 23. मदान्धा—Blinded with passion. अभिमुख°—About to ripen. राजजम्बू—An excellent Jambū tree. The word राजन् is prefixed to denote the best of the species. एवंगतेऽपि—Even when she has disregarded my supplication. दक्षिणेन—adv. On the right side, to the south. A word expressive of direction and ending in एन governs the Gen. or Acc. according to the rule 'एनपा द्वितीया ।' Pān. II 3.31. प्रिया°—Which indicates the treading of my beloved. नूपुररवः—The jingle of the anklets. The king is deceived by the sweet cackling of the swans which very much resembles the jingling of the anklets of Urvaśī. cf. Kumār. I. 34.

IV 14. मेघश्यामाः दिशा दृष्ट्वा मानसोत्सुकचेतसां राजहंसानां कूजितं इदं, न नूपुरसिञ्जितम् । (अनुष्टुम्)

The king discovers his mistake. The sound which he has mistaken for the jingling of the anklets of Urvaśī really belongs to the cackling of the swans that are anxious to repair to the Mānasa lake at the advent of the monsoons. It is a poetic convention that swans migrate to the Mānasa lake at the approach of the rains. cf. जलधरसमये मानसं यान्ति हंसाः । S. D. VII. 23. अन्यत्र गता हंसाः पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धिः । मल्लि°. On Megh. I. 11. मानस—The Mānasa lake situated on the Kailāsa mountain beyond the Himālayan ranges. It is the excellent lake since it is the mental creation of God Brahmā. It is supposed to be the native land of swans where they repair every year during the rains. cf. कैलासपर्वते राम मनसा निर्मितं सरः । ब्रह्मणा नरशार्दूल तेनेदं मानसं सरः । Rām. कूजितम्—The cackling sound. शिञ्जितम्—The jingling sound of ornaments. cf. भूषणानां तु शिञ्जितम् । प्रिया°—News about the beloved.

IV 15. त्वं मानसं सरः प्रति पश्चात् गमिष्यसि । पाथेयं विसं भूयः ग्रहणाय उत्सृज । दयिताप्रवृत्त्या मां तावत् शुचः उद्धर । प्रणयिक्रिया एव सतां स्वार्थात् गुह्यतरा । (वसन्ततिलका)

The king appeals to the lordly swan to postpone his journey to the Mānasa lake for a while and to relieve him of his misery by imparting some intelligence about his lost beloved. The swan has provided himself for the long journey in the form of the lotus-fibres which he holds in his mouth. With the same in mouth he will not be able to speak out the news of Urvaśī. Hence the king requests him to lay the food aside and enlighten him about the whereabouts of his beloved. The swan is not to lose his provender. He can pick it up once again after relating the news. Finally the king appeals to his goodness. In the estimation of the good rendering kindly offices to others is always more important and worthier than engaging in meanly labour for the selfish good. पाथेय—पथि साधु—‘पथ्यतिविवसतिस्वपतेर्द्वन् । Pān. IV 4. 104. That which is useful on the road during the journey ; provisions. Swans are supposed to live only on lotus fibres. cf. आ कैलासाद् विसकिसलयच्छेदपाथेयवन्तः । सम्पत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ Megh. I. 11. Hence the particular swan has taken some fibres in its beak as a provision for its journey.

ग्रहणाय भूयः—In order to re-take after the talk is over. तावत्—In the first place ; first of all. गुह्यतरा—More important ; worthier. प्रणयिक्रिया—Service or kindly office of a supplicant ; doing the thing desired by a person who makes a request. This line is a good example of अर्थान्तरन्यास अलंकार, in which a general proposition is corroborated by a particular one or vice versa. cf. सामान्यं वा विशेषेण विशेषस्तेन वा यदि । कार्यं च कारणेनेदं कार्येण च समर्थ्यते ॥ S. D. X. 61. Kālidāsa is wellknown for his अर्थान्तरन्यासः. As for his Upamās, compare with the last line cf. आपन्नार्तिप्रशमनफलाः सम्पदो ह्युत्तमानाम् । Megh. I. 55. प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव । Megh. II. 53. एते सत्पुरुषाः परार्थघटकाः स्वार्थान् परित्यज्य ये । Nīti. 74. सन्तः स्वयं परहितेषु कृताभियोगाः । Ibid. 73. परोपकाराय सतां विभूतयः । उन्मुखः—Who has lifted up his neck. From this behaviour of the swan the king concludes that he suggests his ignorance of Urvaśī. Anxious to fly to the Mānasa lake, he has not noticed her.

IV 16. हंस, यदि मे. नतभूः प्रिया सरसः रोक्षसि ते दर्शनं न गता (तर्हि) चोर, तस्याः मदखेलपदं सकलं गतं त्वया कथं नु गृहीतम् । (माल-भारिणी)

The king imagines that the swan has denied to have ever seen Urvaśī. He disproves his denial. The swan must have seen her; otherwise how could he have imitated her slow, sportive gait? His gait is a clear case of imitation which is impossible unless the swan has seen Urvaśī. The slow, sportive gait like that of a swan or an elephant is one of the feminine charms. नतभूः—The lady with arched eyebrows. It is a sign of feminine beauty. मद°—मदेन खेलानि सलीलानि पदानि यत्र तत् । With steps graceful through passion. गतम्—Abs. neu. noun. — ‘नपुंसके भावे क्तः ।’ Mode of walking; gait. सकलम्—Accompanied by the jingling of anklets. चोर—The king accuses the swan of stealing her gait. This heightens the sense of his madness. cf. हंसेजिता सुललिता गतिरङ्गनानाम् । Rtu. III. 17.

IV 17. हंस, मे कान्तां प्रयच्छ त्वया अस्याः गतिः हृता । विभावितैक-देशेन (चोरेण) यत् अभियुज्यते (तत्) देयम् । (अनुष्टुप्)

The king pursues his fancy that the swan is the thief of his beloved. The swan is caught red-handed with the part of the stolen property on his person viz. the charming gait of Urvaśī. The law requires of him to restore the rest of the property, viz. Urvaśī herself. The suspicion is confirmed by his attempt to deny any knowledge of Urvaśī. He cannot escape from the clutches of the law, viz. the accused with whom a part of the stolen property is detected, should be made to restore the whole of what is claimed. cf. निहनुतेऽभिहितं नैकमेकदेशविभावितः । दाप्यः सर्वं नृपे. पार्थ न ब्राह्मस्वनिवेदितः ॥ याज्ञ. II 20. The king is here both the claimant and the judge. He pronounces the judgment in the latter capacity.

विभावित°—The accused with whom part of the property claimed is detected. अभियुज्यते—Is claimed in a suit of law; what is charged. देयम्—Should be restored. चोरानुशास्य etc.—In the meantime the swan flies up into the sky. The king infers the reason thereof. The swan is conscious of his proved guilt and is afraid of the king, the chastiser of thieves. So he saves himself by taking to his wings and disappears without restoring

Urvaśī. This is all fond fancy of the mad king. Thus frustrated, the king now moves on to another place. प्रियासहायः—Accompanied by his mate.

IV 18. रथाङ्गनामन्, रथाङ्गश्रोणित्रिम्वया त्रियुतः मनोरथशतैः वृतः अयं रथी त्वां पृच्छति । (अनुष्टुम्)

The king establishes a sort of connection with the Cakravāka bird in order that his appeal may carry greater weight with him. One is more sympathetic to one's relations. The king's overbearing attitude has made the swan fly away; hence he now assumes a more conciliatory mood. The king shows that he is his beloved and the Cakravāka, all three are related to रथ and, hence related mutually. This is what is called वादरायण सम्बन्ध. cf. अस्माकं बदरीचक्रं युष्माकं बदरीतरुः । वादरायणसम्बन्धाद् यूयं यूयं वयं वयम् ॥ These are the ravings of the insane king. The poet has overdone here his craze for alliteration.

रथाङ्गनामन्—The Cakravāka bird; lit. that which takes its name from a part of the chariot viz. the wheel (चक्र). रथाङ्गश्रोणि°—Whose broad and round hips resemble the wheels of the chariot; plump and fleshy round hips are a sign of feminine beauty. रथी—The king himself is a chariot fighter. मनोरथैर्भृतः—He is also filled with hundreds of desires (मनोरथः). कः कः etc.—In the meantime the Cakravāka creaks which resembles the words कः कः (Who are you?). The bird does it unintentionally. But the king imagines that the bird wants to know who he is; and replies in the following verse. cf. The similar Vedantic fancy on the crying of the newborn babe. It is supposed to be the question of the individual soul (जीव) asking who he is in this world. कोऽहं कोहं । मा तावत्—Well, you should not remain in such utter ignorance.

IV 19. यस्य सूर्याचन्द्रमसौ मातामहपितामहौ यः च द्वाभ्यां उर्वश्या भुवा च स्वयं पतिः वृतः । (अनुष्टुम्).

The king introduces himself to the bird by referring to his noble descent from the sun and the moon and his being the self-chosen lord of both the celestial Urvaśī and the Earth. The king is the universal monarch.

सूर्याचन्द्रमसौ—This is a peculiar compound according to the rule आनङ् देवतादन्धे । Pāṇ. VI 3.26. The names of deities in constant

association, when compounded substitute आ in place of the final vowel of the first member. This is really a vedic inheritance; where in the देवताद्वन्द्व compounds, both the words take the dual declension. The Vedic grammar generally substitutes आ for the declensional termination औ. cf. सूर्याचन्द्रमसी धाता यथापूर्वमकल्पयत् । Rv. अस्मे सूर्याचन्द्रमसामिच्छे । Rv. I 102.2. मातामहपितामहौ— The king इल, son of Manu and grandson of the sun, once entered the charmed forests of goddess Pārvatī. Immediately he was transformed into a fascinating damsel (इला). Budha, the son of the moon, seeing the lovely damsel, was enamoured of her charms. As a result of the union of the two, king Purūravas was born. The sun is thus properly speaking the great grandfather (प्रमातामह) of the king. This account occurs in the भविष्योक्तपुराण. But Kālidāsa has diverged from the Paurāṇic story. स्वयं वृतः—Chosen by themselves. We have seen in the Lakṣmīswayamvara drama that Urvaśī has chosen Purūravas. The Earth has chosen the king since he has subdued all other princes and is the unchallenged master of the earth. This is a common idea in Sanskrit. cf. परिग्रह-बहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे समुद्रवसना चोर्वी सखी च युवयोरियम् ॥ Śāk. III 18. कलहवन्तमात्मानमवरोधे महत्वापि । तथा भेने मनस्विन्या लक्ष्म्या च वसुधाधिपः ॥ Ragh. I 32. उपालस्ये— I shall remonstrate with him for his apathetic behaviour towards me. I shall scold or reprove or rebuke him.

IV 20. सरसि नलिनीपत्रेण अपि आवृतविग्रहां सहचरीं दूरे मत्वा समुत्सुकः त्वं विरौपि इति च जायास्नेहात् भवतः पृथक्स्थितिभीरुता, विद्युरे मयि च कान्ता-प्रवृत्तिपराङ्मुखः भावः । (हरिणी).

The king reproves the Cakravāka bird for the unsympathetic attitude towards him. The Cakravāka bird and his mate are a type of constancy and connubial love. Neither would brook even the slightest separation from the other. They are poetically described as being separated at night by a single lotus leaf, as the result of a curse. Then they cry piteously to each other throughout the night. The king means to say that the Cakravāka bird is so exceedingly attached to his mate that he bewails even a slight and temporary separation from her. He thus knows well what the pangs of separation are for the love-lorn. One expects from him a whole-heartedly sympathetic attitude towards those who have the misfortune to lose their beloveds. The bird should relieve their agony by imparting any news of

their lost beloveds. But it is the cruellest cut on the part of the bird to refuse to take note of the king's pathetic appeal, much less to answer it.

आवृत°—Whose body is covered i. e. screened. ननु—This particle implies a gentle rebuke. विरौपि—Cries, bewails. cf. नाखिनीपत्रान्तरितमपि सहचरमपश्यन्ती चक्रवाक्यारदति । Śāk. IV. पृथक्°—Fear of staying separately; fright of separation. विधुर—Bereaved; love-lorn; suffering separation from the beloved. भावः—Attitude. कान्ता°—Which is averse to giving any information about my beloved. सर्वथा etc.—The dejected king finds fault with his fate for the reverses which he sustains. By the adverse fortune, the parties expected to be sympathetically disposed to him, show indifference to his solicitations. cf. अत्र तावद् विधिना दर्शितं प्रभुत्वम् । Śāk. V. सर्वथा—By all means; at all events. विपर्ययेण—In an adverse manner. प्रभावप्रकाशः—Manifestation of its power. अवकाशम्—Place; region. अवगाहे—Let me enter; pitch on.

IV 21. अन्तःकूजितपटुदं इदं पद्मं तस्याः मया दद्याधरं ससीत्कारं आननं इव मां रुणद्धि । (अनुष्टुम्)

The female face is commonly compared with a lotus for its comeliness, charms and fragrance. In a passionate moment of amour a lover bites the lower lip of his beloved, for there is a joy in teasing one's beloved. She hisses and murmurs at the biting, and it is then a great joy to pull her to the bosom and comfort her. The sight of the lotus with a bee humming inside it attracts the king's attention and he is reminded of his own experience and the lovely face of his beloved. It arrests his steps. अन्तः°—With a bee humming inside it. दद्याधरं—The lower lip of which is bitten at the time of kissing it. सीत्कार—The hissing sound; murmur; this corresponds to the humming of bees. It is an onomatopoetic word. cf. वारंवारमुदारसीत्कृतकृतो दन्तच्छदान् पीडयन् । नृक्षार. 43. कमला°—Which is residing in the lotus. प्रणयित्वं करिष्ये— I shall assume the condition of one who makes a request; I shall request or solicit. अनुशयो etc.—Repentance for the failure to question the bee, even though the opportunity presented itself to him, in that the lotus arrested his attention and prevented him from leaving that place.

IV 22. मधुकर, तस्याः मदिराक्ष्याः प्रवृत्तिं शंस । अथवा असौ मे वरतनुः त्वया न दृष्टा एव । यदि (त्वं) सुरभिं तन्मुखोच्छ्वासागन्धं अवाप्स्यः (तर्हि) अस्मिन् पुण्डरीके तव रतिः अभविष्यत् किम् । (मालिनी)

In the first moment the king solicits the bee to impart some intelligence of his beloved. But on a closer observation he realises his mistake. He is appealing a wrong person. The bee has never seen, much less known, his beloved, for she appears quite ignorant of the superior fragrance of the breath of Urvaśī. Had she but once smelt that fragrant breath, she would not have wallowed in this lotus. None will degrade one's taste if one but knows the existence of superior objects. Hereby the king attempts to establish the superiority of Urvaśī's face over the lotus. मदिराक्षी—The lady with intoxicating i. e. bewitching eyes. cf. नायौ मदिरलोचनौः । अवाप्स्यः—If you had got. The conditional is used when the non-performance of an action is implied or when the falsity of the antecedent is implied as a matter of fact. रतिः—Fondness ; taste ; love ; relish.

साधयामः—Let us go. In drama the root √साध् cau. is used in the sense of the root गम्. cf. प्रायेण प्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते । S. D. VI 144. Its use is sometimes to be met with in poetry also.

नीप°—Who has rested (निषण्ण) his trunk on the branch of a Nīpa tree. The Nīpa is a species of the Kadamba tree. It bears red blossom in the rainy season. Its apple-like fruit is much liked by village-folk. करिणसिंहायः—Accompanied by the female elephant, his mate. भियोदन्तः—News about the beloved. cf. वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात् । (अमरकोश).

IV 23. प्रियकरेणुहस्तेन उपनीतं अचिरोद्गतपल्लवं आसवसुरभिरसं सल्लकी-भङ्गं अयं तावत् अभिलषतु । (आर्या)

Himself a romantic lover, the king is not prepared to disturb the romance of the elephant. The she-elephant plucks off a twig of the favourite Sallakī tree and offers it into the mouth of her lover. He decides to wait till this delicacy of love is over.

करेणुः—The she elephant. अचिरो°—The sprouts of which have recently appeared. आसव°—Whose juice (रस) is as sweet as wine (आसव). सल्लकी°—A twig of the Sallakī tree which is much relished by the elephants. cf. जग्धार्धैर्नवसल्लकीकिसलयैरस्याः स्थितिं कल्पयन् । धन्यो वन्यमतङ्गजः परिचयप्रागल्भ्यमभ्यस्यति ॥ M. M. IX 32.

कृताह्निकः—अहि भवं, अह्ना निर्वृत्तम् वा आह्निकम् । Anything performed daily, such as bathing, taking meals etc. Here it means daily meal ; who has finished (कृत) his meal. cf. स्थानमाह्निकमपास्य दन्तिनः सल्लकीविट्पभङ्गवासितम् । Kumār. VIII 33.

IV 24. मदकल, गजयूथप, यूथिकाशत्रुलवेणी स्थिरयौवना सुखालोका युवति-
शशिकला ते दूरालोके स्थिता किम् । (आर्या).

The king solicits the lordly elephant. He asks him whether she has ever come into his sight. मदकल—Charming owing to the rut; intoxicated. युवति^०—Who is the (spotless) digit of the moon among (the stars of) damsels. The digit is free from the spots of the full moon; hence the propriety of the comparison. The king describes Urvaśī as lovely as the spotless and charming digit of the moon. Some editors compound the two words मदकलयुवति^० to mean, 'She is the bright lunar digit among the ladies of voice sweet (कल) through passion (मद).'

यूथिका^०—Whose tresses of hair are decked with Yūthikā flowers. The Yūthikā is a kind of jasmine having very beautiful flowers. स्थिरयौवना—Ever youthful. Urvaśī being a celestial nymph is ageless. सुखालोका—Pleasing to look at. cf. दृष्टिश्चमा supra. Mark the jingling alliteration in the verse. स्निग्ध^०—Sweet and deep (मन्द्र). गजित—The rumbling sound given out by the elephant. प्रियोप^०—Which tells that you have got some news about my beloved. The sweet and deep rumbling sound given out by the lordly elephant is construed by the king as a reply in the affirmative. साधर्म्य—Close correspondence; similarity.

IV 25. मां पृथिवीभृतां अधिपतिं आहुः, भवान् नागाधिराजः । भवतः दानं अर्थिषु अव्युच्छिन्नपृथुप्रवृत्ति, मम अपि अर्थिषु दानं अव्युच्छिन्नपृथुप्रवृत्ति । उर्वशी स्त्रीरत्नेषु मम प्रियतमा, यूथे इयं वशा तव प्रियतमा । ते सर्वे मां अनु, प्रियाविरहजां व्यथां तु त्वं मा अनुभूः । (शार्दूलविक्रीडितम्)

In the stanza the king explains the close correspondence between himself and the elephant; and expresses a pious wish that, like himself, the elephant may not suffer the pangs of separation from his mate. Let not the correspondence extend to unhappy points also. The king is suffering the pangs and knows their pinch. cf. मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः। Megh. 118, पृथिवीभृताम्—Lit. a supporter or protector of the earth. i. e. mountains or kings. Purūravas is the lord of kings being the universal suzerain. नागाधिराजः—The lord of elephants. Both are supreme in their respective groups. अव्युच्छिन्न^०—(i) Whose flow (प्रवृत्ति) is incessant (lit. uninterrupted) and broad (पृथु). The ichor flows incessantly in profusion. (ii) whose bestowal (प्रवृत्ति) is uninterrupted and

abundant (पृथु). Royal charity proceeds incessantly and in abundance. दान— (i) Rut, ichor. (ii) Charity; liberality.

अर्थिषु— To those who are desirous of the same i. e. (i) Bees wishing to relish the temporal juice of the elephant. (ii) The beggars or supplicants desirous of gifts or wealth from the king. Thus both are similar in the matter of दान.

स्त्रीरत्न— The best of women. cf. जातौ जातौ यदुत्कृष्टं तद्वनमिति कथ्यते । वशा— The female elephant. Both are lovers of females, the best of their species. मामनु— After, similar to, that of mine

cf. रक्तस्त्वं नवपङ्क्तैरहमपि श्लाघ्यैः प्रियाया गुणैस्त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्ताः सखे मामपि । कान्तापादतलाहातिस्तव मुदे तद्वन्ममाप्यावयोः सर्वं तुल्यमशोक ! केवलमहं धात्रा सशोकः कृतः ॥

सुरभिकन्दर— The name of the mountain; lit. Whose dales are fragrant. सानुमान्— A mountain. प्रियश्चाप्सरसाम्— The Vedic version of the story goes that the insane king roamed in search of his vanished beloved. At last he came to Kurukṣetra, a favourite resort of the heavenly nymphs. Amongst the nymphs assembled there, he recognised his beloved, Urvaśī. उपत्यका— The adjoining regions of a mountain; the land at the foot of the mountain. cf. 'उपत्यकाद्वेरासन्ना भूमिरुर्ध्वमीषत्यका ।' 'अमर० उपाधिभ्यां त्यक्त्रासन्नारुढयोः ।' Pān. V 2.34.

शतहृदा^०— Bereft of lightning. दुरित^०— The consequence of my evil deeds. It is a case of सापेक्षसमास, unless we treat it as a single compact notion. There is a thick envelop of darkness owing to the dark water-laden clouds. The absence of light hampers the search of the king, since he is not able to see properly in the darkness. Even the flash of lightning is not available owing to the wretched fate of his. Even the cloud is deprived of his beloved lightning. शिलीच्चय—The heap of rocks; the mountain.

IV 26. पृथुनितम्ब पर्वत, अपि अल्पकुचान्तरा, पर्वसु सन्नता, नितम्बवती अङ्गना इदं तव अनङ्गपरिग्रहं वनान्तरं श्रयति । (द्रुतविलम्बितम्)

The insane king inquires with the mountain whether his beloved resorts to the extending slopes of the mountain.

पृथु^०— Having very extensive slopes. अल्प^०— Having fully developed breasts between which there is very little space.

पर्वसु सन्नता— Well-turned at the joints; with fleshy joints. The bones at the joints are fully covered with flesh, so that none shows itself out.

नितम्बवती—प्रशस्तो नितम्बो यस्याः सा प्राशस्त्यर्थे मनुष्य । Having beautiful hips. अनङ्ग^०—Which is the resort of Madana; a love-resort; a place possessed of all graces to excite love. वनान्तरम्—Forest-region. There is a marked attempt at alliteration and cadence. कथं तूष्णीम् etc.—The inanimate mountain gives no reply to the king's query. But the mad king suspects that the mountain has not heard the question, being situated at a distance, and hence he now proceeds toward the mountain.

IV 27. सर्वश्रितिश्रुतां नाथ, मया (त्वया) विरहिता सर्वाङ्गसुन्दरी रामा अस्मिन् रम्ये वनोद्देशे त्वया (मया) दृष्टा (किम्) । (अनुष्टुप्)

The Sāhitya-Darpaṇa quotes this verse as an instance of Trigata, where the verse contains both the question and the supposed reply. The words are so chosen that a slight change of construction gives out the reply. cf. त्रिगतं स्यादनेकार्थयोजनं श्रुतिमात्रतः । S. D. VI 257. The verse is also found in the Rām. III. 64. 29, where Rāma utters it under similar circumstances and with a like result. It is very probable that the prototype for this search by Purūravas is Rāma's quest for Sītā. Here the words of the king are really echoed by the mountain in the same order; but the insane king takes it to be a reply given by the mountain. The word of address सर्वश्रितिश्रुतां नाथ is construed in two ways. (i) the mountains (श्रितिश्रुत्) (ii) the kings. Hence the query and the reply are.

(i) O lord of all mountains (श्रितिश्रुत्) has that lovely lady (रामा) beautiful in all her limbs (सर्वाङ्गसुन्दरी), and separated from me (मया विरहिता) seen by you (त्वया दृष्टा) in this delightful range of the forest (वनोद्देशे) ?

(ii) O lord of all kings (श्रितिश्रुत्) I have seen (मया दृष्टा) in this lovely forest-region (रम्ये वनोद्देशे) a lovely lady, beautiful in all her limbs, separated from you (त्वया विरहिता).

अतः प्रियतरम्—More pleasant than this. The mountain has obliged the king by imparting a pleasant news about Urvaśī. The king expresses his deep gratitude by wishing the mountain a news more pleasant than this. One good turn deserves another.

हा धिक् etc.—The king soon discovers that he has mistaken the echo of his own words for the reply of the mountain. His other words are similarly echoed by the mountain. This realisation brings upon him a marked sense of frustration. कन्दर°—Spreading or issuing from the mouths in the form of caves. नवाम्बु°—Which is turbid with new water i.e. the rains.

IV 28. यथा इयं तरङ्गभ्रूमङ्गा क्षुमितविहगश्रेणिरसना संरग्माशिथिलं वसनं इव केनं विकर्षन्ती बहुशः स्खलितं अभिसन्वाय आविद्धं याति, (तस्मात् इयं) ध्रुवं नदीभावेन परिणता असहना सा (उर्वशी एव भवति) । (शिखरिणी)

The love-lorn king as he stands on the bank of the mountain river, notices it rapid and muddied with rain-waters. It presents a close similarity with certain actions of Urvaśī whenever she was angry. He, therefore, advances the supposition that the river is none other than Urvaśī herself transformed into that form. He gives a sustained उत्प्रेक्षा or Poetical Fancy which is imagining of an object under the character of another. cf. सम्भावनमथोत्प्रेक्षा । तरङ्ग°—Who displays the knittings of the eyebrows in the form of the waves. The river has gently rising ripples on its surface, which resemble the arched eyebrows of Urvaśī when she frowns at him in anger. cf. (जित्वा) भ्रुविभ्रमाश्च शंचिरास्तनुभिस्तरङ्गैः । ऋतु. 3.17.

क्षुमित°—Whose girdle in the form of lines of aquatic birds is disturbed. The rows of swans floating on the water are disturbed and excited as the new waters rush forth. The agitated birds give out cackling notes in fear of the violent stream. The rows of variegated birds resemble the girdle of Urvaśī, which is displaced as she departs from his presence in indignation with hasty uneven gait. The small bells attached to the girdle give out jingling sounds. Hence the king mistakes the rows of birds for her girdle and their cackling noise for the jingling of bells. केनमिव etc.—Indignant Urvaśī would have her garment loosened as she walked with hasty, faltering steps. In her absent-minded mood, she would simply drag it along. The long sheet of white foam of the swollen river, produced by the current dashing heavily against the rocky bed and banks is floating down-stream. This is the garment of the river which it drags along it. Due to great similarity the king fancies it to be the displaced garment of Urvaśī. संरग्म°—Which has got loosened owing to hurry in anger.

आविद्धं—In an irregular or disorderly manner. बहुशः—Many times or often. अभिसन्धाय—Bypassing; avoiding; brooding over. रक्खलितम्—Obstructions, faults; outside flirtations. The river runs a tortuous course by passing many times the repeated rocky obstructions on the way. Angry Urvaśī would be walking with irregular, faltering steps; constantly brooding in her mind over the offending conduct of the king i. e. the breach of faithful love. Thus under the stress of emotion, she would repeatedly stop and walk along crookedly. All these outstanding parallelisms give rise to the king's fond fancy that the river is Urvaśī herself transformed. नदीभावेन—In the form of the river. असहना—Intolerant; this epithet is significant since it supplies the motive behind her actions described above.

IV 29. मानिनि, त्वयि निवृद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः मम कं अपराधलवं पश्यसि यतः दासजनं (मां) त्यजसि। (द्रुतविलम्बितम्).

The insane king pathetically appeals to the river under the impression that she is his beloved in an indignant mood. The epithets in the first two lines are significant since they supply the reasons why he should be regarded as blameless and as such should not be abandoned. He has most scrupulously attended to her pleasure and never given her in word, thought or deed any cause of offence. He suggests that if she has ever noticed any offence in him, she should take him into confidence and point out to him the cause of desertion. प्रणय°—Whose mind is ever averse to committing any breach of love. अपराधलव—A fraction of a fault; an insignificant guilt. This stanza is quoted in the K. P. VII. as an instance of अनभिहितवाच्यत्वदोष, since अपि which is necessary after अपराधलवं for the intended meaning of the verse, is omitted. The verse without अपि suggests that she may not find any small fault on his part, but it may be a great offence of his which justifies her desertion. cf. अन्यथा लवनिषेवे स्थूलप्रतीतिप्रसङ्गः। अपराधलवं न पश्यसि किन्तु महान्तं अपराधम्। K. P. VII.

अथवा etc.—Another thought occurs to the king, and this reveals him his own mistake. Urvaśī is very chaste and faithful lady. She is a true Hindu woman. (cf. मर्तुर्विप्रकृतापि रोषणतया मास्म प्रतीपं गमः। Śāk. IV) Howsoever offended she might be, she would not desert him to go over to another person. The river approaches the ocean, her lover. Therefore, he concludes that

the river is a real one and not his beloved transformed. The word अभिसारिणी suggests an Abhisārikā who forsakes her husband to join with her lover. The king has perfect faith in her fidelity. She will never act as an Abhisārikā, once she has chosen him as her lord. परमार्थ^०—A river in reality. अनिवेद^० etc.—The search has been fruitless so far; and one naturally inclines to despair in such a futile task. But the king will not lose hope. He will not give up his search in despair. He will persist till the end. He knows well that fortune crowns him who yields not to despair. Blood, sweat and tears are the springs of victory. Faint heart never won fair lady. cf. अनिवेदः प्रियो मूलमनिवेदः परं सुखम् । Rām. V. साहसे श्रीः प्रतिवसति । ; उद्योगिनं पुरुषसिंहमुपैति लक्ष्मीः । Pt. तिरोभूता—Disappeared; vanished from sight. उपलक्षण—An indicative mark; trace.

IV 30. सः अयं रक्तकदम्बः यस्य घर्मान्तंशंसि असमग्रकेशरविषमं अपि एकं कुसुमं प्रियया शिखाभरणं कृतम् । (आर्या)

The king now comes to the Kadamba tree, a flower of which was plucked on a former occasion by his beloved to deck her hair. घर्मान्त^०—Indicating the close of the hot season. The red Kadamba puts forth fresh flowers at the thundering of the clouds, or when sprinkled over by the first rain showers. Thus its blossoming is an indication of the end of the summer. This idea is very common. cf. मरुत्त्वान्मःप्रविधूतसिक्ता कदम्बशृङ्गः स्फुटकोरकेव । Uttar. III 42; त्वत्सम्पर्कात्पुलकितमपि प्रौढपुष्पैः कदम्बैः । Megh. I 25. also M. M. III 7.

असमग्र^०—Rough owing to the filaments being not fully developed. It is just the end of the summer and as such the flowers are not completely formed. शिखाभरणम्—An ornament of the hair. The use of the word शिखा to denote the hair of a lady is peculiar. cf. यस्याः शिखायामयमर्पणीयः । infra. 35. सारङ्गः—A spotted antelope. cf. सारं अङ्गं यस्य । सारङ्गः पशुपक्षिणोः । (सि. कौ.)

IV 31. यः असौ कृष्णसारच्छविः (सः) काननश्रिया वनशोभावलोकाय पातितः कटाक्षः इव दृश्यते । (अनुष्टुप्).

The king notices an antelope sitting near the Kadamba tree. He conceives a very charming fancy. The dark-spotted antelope sitting against the lovely landscape appears as if it were a solidified glance of the Sylvan Beauty cast by her desirous of witnessing her own lovely charms. The eyes of a lady are usually com-

pared with those of a deer. कृष्ण°—Having a dark, variegated complexion. काननश्रीः—The Sylvan Beauty personified.

कटाक्षः—A glance. अवधीरयन्—Disregarding, unheeding. अन्यतो-
मुखः—Turning his face away from the king.

IV 32. अस्य अन्तिकं आयान्ती मृगी स्तनपाथिना शिशुना रुद्धा (सती)
मुग्धग्रीवः अनन्यदृष्टिः अयं तां (एव) विलोकयति । (आर्या)

The antelope turns his face away from the king because his attention is drawn towards his mate who is coming to him but who is arrested on the way by her young-one sucking her. The stanza presents a complete pen-picture of the scene. cf. तस्य स्तनप्रणयिभिर्मुहुरेगशावैर्वाहन्यमानहरिणीगमनं पुरस्तात् । Ragh. IX. 55. स्तनपाथिना—Sucking the udder. रुद्धा—Obstructed on the way, arrested. मुग्धग्रीवः—Bending his neck ; turning his neck to look at her.

IV 33. अपि मम प्रियां वने दृष्टवान् असि । तदुपलक्षणं ते कथयामि ।
शृणु । यया एव ते पृथुलोचना सहचरी मुमगं वीक्षते तथा एव खलु सा अपि
मुमगं वीक्षते । (मञ्जुभाषिणी)

The hopeful king now asks the antelope if he has seen Urvaśī. Well, how should he recognise that the lady is Urvaśī? The king supplies him with her characteristic sign. She casts glances in the same charming manner as does his doe. Now it will be possible for the antelope to answer the query. The flattering reference to the mate of the antelope is calculated to induce him to reply. पृथु°—Having large eyes. A sign of feminine beauty. मुमगं adv.—In a charming manner. The eyes of a damsel are often compared to those of a doe. cf. Mādhava puts the same question about his beloved Mālātī. भवद्भिः सर्वाङ्गप्रकृतिरमणीया कुलवधू-
रिहस्यैर्दृष्टा वा विदितमथवास्याः किमभवत् । वयोऽवस्थां तस्याः दृणुत सुहृदो यत्र मदनः
प्रगल्भव्यापारश्चरति हृदि मुग्धश्च वपुषि ॥ M. M. IX. 29. कलत्रा°—Addressing his mate ; with face turned toward his mate. उपपद्यते—It is but proper ; right. The king realises the situation. A new sense dawns upon him which explains the insulting attitude he meets everywhere. His ebbing fortune is the cause of all insults. Adverse fortune brings on adversities from unexpected quarters. Therefore the insulting disregard of the antelope is not at all surprising. परिभवास्पद—The object of humiliation. दशा°—Change of condition ; reversal of fortune. शिला°—Lying inside the cleft of the rock. नितान्तरक्त—Deeply red.

IV 34. प्रमालेपी अयं हरिहतमृगस्य आमिषलवः न। (अयं) अग्नेः स्फुलिङ्गः स्यात् (किम्)। गगनं पुनः इदं अभिवृष्टम्। अये रक्ताशोकस्तवकसमरागः मणिः यं उद्धर्तुं पूषा आलम्बितकरः व्यवसितः इव। (शिखरिणी)

Something red and lustrous attracts the attention of the king and he conjectures one after another what it may be. It may be mistaken for a piece of bloody flesh owing to its deep red hue; but it is enveloped in lustre. Hence it cannot be genuine flesh. Shall it be the glowing spark of fire? The spark is both red and lustrous. But it has just rained on the ground and a spark of fire lying in the open would have been extinguished. The king finally concludes that it must be a bright ruby matching in hue the bunch of Aśoka flowers. The rays of lustre radiating from the gem in the sunshine are fancied to be the rosy hands of the sun who is trying to pick it up from the cleft. This suggests that the gem is so bright and precious that even the sun is enamoured of it and wishes to possess it. प्रमालेपी—Enveloped in lustre. हरि°—Of a fawn killed by a lion (हरि). आमिष°—A piece of flesh. स्फुलिङ्ग°—A live ember of fire, a spark of fire. इदम्—Just now. अभिवृष्टम्—Rained; showered. पूषा—The sun. व्यवसितः—Is making efforts; attempts. Note that it is used in an active sense. आलम्बित°—Who has extended his hands in the form of his rays.

IV 35. यस्याः मन्दारपुष्पैः अधिवासितायां शिखायां अयं अर्पणीयः सा प्रिया एव मे सम्प्रति दुर्लभा। एनं अस्रोपहतं किं करोमि। (इन्द्रवज्रा)

The king rules out his first idea of picking it up. The possession of the same shall serve no useful purpose. The gem is worthy of being worn as a crest-jewel by the lovely damsel. But his beloved is now unaccountably lost to him. So that the gem, if it be in his possession, will constantly remind him of her which will be merely an aggravation of his agony. It will move him to tears by its sight and thus it will be bathed in those tears. The king will be soiling the beautiful gem. अधिवासिता—Scented; perfumed. अस्रोपहत—Defiled or soiled by means of tears.

१५ IV 36. शैलसुताचरणरागयोनिः अयं सङ्गमनीयः इति मणिः वार्यमाणः (सन्) अचिरात् प्रियजनेन सङ्गमं आवहति। (आर्या)

Some sage takes pity on the distressed king and advises him to pick up the gem which is capable of bringing about the desired union, but which the king is about to pass by in his sad plight.

सङ्गमनीय— The name of the gem signifying ‘one that brings about a union.’ शैलसुता— Produced from (योनि) the red lac-dye (राग) applied to the feet (चरण) of Pārvatī, the daughter of the Himālaya (शैलसुता). A mountain rivulet washed the Ālaktaka dye off the feet of Pārvatī and deposited the same somehow into the crevice of the rock where it crystallized into the bright red gem. आवहति—Brings about; effects. “With the ancients a jewel was an amulet; that is to say an object possessing the property of warding off bad influences and endowed with the power of attracting good ones.” Prof. Sydney Edge.

१६ अनुशास्ति— Instructs; advises; bids. मृगचारी मुनिः— An ascetic living the life of a deer. i. e. living upon roots and fruits and ever roaming about in the forest. The commentator Kāṭaya-vema informs us that according to the tradition the sage was Nārāyaṇa, the father of Urvaśī. But the poet never notices his greatness and refers to him in the general form of a sage (मुनि). The advice is necessary at this stage as in its absence the insane king would have passed by it and his frenzied ravings would have been unending.

IV 37. यदि वियुक्तस्य मे तया विलग्नमध्यया सङ्गमाय त्वं मविध्यसि ततः भवन्त आत्मनः शिखामणि ईश्वरः बालं इन्दुं इष करिष्यामि । (वंशस्थविलम्)

The king now revived with a new hope addresses the gem and promises to honour it by making it his own crest-jewel, only if, true to the aroused expectations, it brings about the desired union with his beloved. विलग्न^०—Having very thin waist. The sides appear as if to be sticking to each other. Slender waist is a mark of feminine beauty. cf. मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु वभार बाला । Kumār. I 39. The fourth line refers to the famous Paurāṇic story of the Hālāhala poison. Śiva placed the crescent moon on his crest for assuaging the burning of the poison. It is the greatest honour to be received on the head by a god. The gem which will allay the love-agony of the king, will be similarly honoured.

अये etc.— The king now comes to a creeper the sight of which creates a blissful pleasure in him, as it could be evoked only by the company of his beloved. रतिः— Emotion of love.

मनोरमा— The lady who delights the heart; attractive.

IV 38. (इयं हि) तन्वी मेघजलाद्रिपल्लवतया अश्रुभिः धौताधरा इव, स्वकाल-
विरहात् विश्रान्तपुष्पोद्गमा आभरणैः शून्या इव, मधुलिङ्गां शट्टैः विना चिन्तामौनं इव
आस्थिता लक्ष्यते । पादपतितं मां अवधूय जातानुतापा सा चण्डी इव (लक्ष्यते) ।
(शार्दूलविक्रीडितम्)

The king fancies in the creeper the likeness of Urvaśī. This he elaborates in the verse. The creeper presents a close comparison with Urvaśī in a repenting mood for having spurned his prostrations. The penitent Urvaśī would be constantly shedding tears which flowed down washing along her lower lip. She would be devoid of any ornaments on her person, for she is a lady in separation. Ever anxious for reconciliation, she would keep silent lest she should give him a fresh offence. In the case of the creeper the raindrops dripping down her foliage are the tears washing down her lower part. The creeper is undecked (i. e. bereft of) with flowers—her ornaments—since her flowering season is long past. Naturally, no bees are drawn to her and she is devoid of the sweet buzzing of the bees, which is considered to be the sweet notes of the creeper. The creeper is silent, Urvaśī is mute with sad thoughts, having disregarded his prostration.

मेघजला°—Owing to the fresh foliage being wet with rain-water. धौताधरा—(i) Whose lower lip is washed; (ii) Whose lower part is washed. स्वकाल°—Owing to the absence of her flowering season. विश्रान्त°—The appearance of whose flowers has ceased. चण्डी—The fierce, irascible lady. A term of endearment often applied to one's beloved. जातानुतापा—Filled with remorse; cf. अदाक्षिण्य कृतात् पश्चात्तापाद् विभेमे । Supra. III. परिचङ्क°—Indulging in an embrace. तत्स्थाने एव—In that very place. At his touch the creeper vanishes into nothingness and Urvaśī appears in its stead.

१७ निर्वृतम्—Happy; blissful; feeling happy. न पुनरस्ति विश्वासः—When a man is repeatedly frustrated in his hopes, he loses self-confidence and hesitates to believe even real things. The same is the condition of the king.

IV 39. यत् प्रथमं प्रियां प्रति समर्थये तत् क्षणेन मे अन्यथा परिवर्तते । अतः स्पर्शविभावितप्रियः सहसा विलोचने विनिद्रे न करोमि । (वंशस्यविलम्)

The king was disillusioned in all his fancies about the trace of his beloved. Whatever he imagined as an attribute of her, turned out to be something else. Nothing but woe has befallen to his

lot. He learns the lesson that where ignorance is bliss it is folly to be wise. Now that the embrace to the creeper thrills him with a pleasant sensation as if through contact with his beloved, he will not let it go. His frustrated mind is slow to believe it to be Urvaśī herself, even though his senses assert it. Hence he is unwilling to open the eyes and verify the person lest the creeper should turn out to be a real one and disappointment may once again stare him in the face. समर्थे— I think; regard.

प्रियां प्रति— As or referring to the beloved. परिवर्तते— Turns out. विनिद्रे— Divested of sleep; opened. स्पर्श^०— Who has recognised the beloved from the touch.

१९ IV 40. तन्नि, त्वद्वियोगोद्भवे तमसि मज्जता मया दिष्टया (त्वं) गता-
सुना चेतना इव प्रत्युपलब्धा असि । (अनुष्टुम्).

The king sums up the joy he feels at re-union with his beloved. He has almost despaired of her recovery. But by a fortuitous turn of events he has discovered her. Like a dead man regaining his lost life only by a freak of fortune, the king has regained her. The simile implies that Urvaśī is the very life of the king. तमस्— Darkness; gloom; despair. गतासु— A dead man.

२० अभ्यन्तरकरणा— Whose senses were concealed inside or potential within. Though her physical form was transformed into that of a creeper, she retained her inner consciousness and her senses functioning within. Consequently she could witness all that happened to the king. २१ अभ्यन्तर etc— The king cannot understand her words, how she perceived his sufferings even though reduced to a creeper. २२ प्रसीदतु— Be pleased to forgive. Urvaśī begs his pardon for suspecting his fidelity and discarding his explanations. This jealousy is the cause of all the unhappy developments. त्वदर्शनादेव etc—The king is pleased by her very recovery. He assures her that he needs no begging for his pleasure. He was unhappy on account of the separation. The re-union with her has fulfilled all his desires.

२३ बाह्यान्तरकरण—The organs of the body are of two kinds, external and internal. The external are the five ज्ञानेन्द्रिय (श्रोत्रं त्वक् चक्षुषी जिह्वा नासिका चैव पञ्चमी ।) and the five कर्मेन्द्रिय (पायूपस्थं हस्तपादं वाक्चैव दशमी स्मृता ।) The internal are three. अन्तःकरणं त्रिविधम् । बुद्धि-
अहंकार-मनांसि । Modern psychology treats them as different states

of the mind. २४ शाश्वतं कुमारव्रतम्—The vow of eternal celibacy. अकल्प—Lit, not-defiled; pure; the name of the region. २५ कच्छ—Skirt of a watery place; margins; bordering region. अध्यासितः—Occupied as a dwelling place. विधिः—A rule; decree; a condition. २६ गुरुशापः—See note on the word above. देवतासमयः—The rule decreed by the deity. २७ उपपन्नम्—Reasonably explained; accounted for. The king wanted to know the reason of her long absence; whether it was her wilful perversity or some outside agency that prevented her from returning to him. Her narration solved all his doubts.

IV 41. प्रिये, या शयने रतिखेदमुप्तं अपि मां प्रवासगतं मन्यसे सा त्वं मदीयं चिरवियोगं कथं सहेयाः। (आर्या)

Her revelation clears up the mystery of her long disappearance; and the king feels greatly relieved. It was not her wilful perversity. The separation was forced upon her by divine dispensation. Urvaśī is very sensitive to separation from her lover. She feels pangs of separation even when he turns his face away from her and sleeps through exhaustion of amours of the night. This long separation would have been unbearable to her, had it not been that she was transformed into a creeper. रतिः—Sleeping owing to fatigue due to love-sport. प्रवासगतः—Gone on a journey; being far away. मणिमादाय etc.—She places the gem on the head as a mark of respect for it. There is no desire on her part to wear it as an ornament. It is precious since it brought about the reunion. २९ एवमेव—Just in the same way. The king is charmed by the beauty of the gem placed on her crest, and requests her to stand for a while in the same posture until his eyes feast upon her beauty in contact with the gem.

IV 42. ललाटनिहितस्य मणेः स्फुरता रागेण विच्छुरितं हृदं ते मुखं बालातपरक्तकमलस्य श्रियं उद्वहति। (आर्या)

The king describes the beauty of her face. Her face enveloped in the red lustre shed by the gem looks like the lotus brightened by the morning sun-shine. The face of a lady is commonly compared to a lotus. विच्छुरितः—Covered; enveloped; tinged; besmeared. ३० असूयन्ति—Find fault with; blame; feel jealous. The subjects will blame her for engaging the king too long in sports, away from the capital. The king does no wrong. For any omission in his duty, his company is to be held responsible.

३३ IV. 43. खेलगमने, अचिरप्रभाविलसितैः पताकिना सुरकामुकाभिनव-
चित्रशोभिना विमानतां गमितेन नवेन पयोमुचा मां वसतिं नय । (मञ्जुभाषिणी)

The king desires to travel by air being borne on a cloud turned into an aerial-car. Note the truly romantic fancy of the hero. अचिर^०— With flashes of lightning. पताकिना— One possessing banners. Aerial cars are decked with banners above and paintings inside them. The cloud turned into a carriage has flashes of lightning as banners and the iridescent rainbow for coloured paintings. गमित— Turned into. खेलगमने— Lady with graceful, sportive gait. सुरकामुक— The rainbow.

The poet wants to impress on the audience that after all Urvaśī is a heavenly nymph, possessing supernatural powers. She easily converts the cloud into a balloon to satisfy her lover's desire. The device must have had a grand spectacular effect on the stage, especially at the close of this long act, so full of pathos.

The present Act is exceptional in nature inasmuch as it is a long and sustained monologue of the king. The lovers, after their happy union go to the lovely Gandhamādana ranges for their honey-moon. Urvaśī disdains the king's conduct in gazing at a Vidyādhara maiden and moves away in resentment. But she is soon transformed into a creeper and the king is driven to madness at her sudden disappearance. He wanders in the forest in search of her. The act depicts the play of emotions in the heart of the king. The insane king makes a highly impassioned and fervent appeal to the birds and beasts, the trees and creepers, and the rivers and the mountains. This bears an eloquent testimony to his fervent love for Urvaśī. As a matter of fact, the very sincerity and intensity of his passion drive him to madness. This miserable plight of the sublime hero is at once tragic and romantic. Critics condemn the hero for lack of self-restraint and manliness and for his ravings in a fit of passionate despair. Love is the great leveller of mankind. Pangs of bereavement of the beloved are equally felt by the noble and the lowly. Humanity reacts equally to them. This very human weakness of the hero endears him to us. After all,

Sorrow is not sorrow, but delight,
And miserable love that is not pain
To hear of, for the glory that redounds
Therefrom to human kind and what we are '.

Indeed, the act gains in its pathetic appeal by the *Unmāda* of the king. The romantic lover goes mad and his highly powerful imagination almost runs riot in rich and vivid imagery. In the words of Shakespeare—

‘Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover and the poet
Are of imagination all compact.’

The king here is a lunatic (*Unmatta*) and lover both rolled into one. Kālidāsa discovers here his full lyrical vein and thrills the readers by the play of his Muse. Here are found many a lyrical gem of rarest beauty serene. As Humboldt observes : ‘ The scene is one of the most beautiful and poetical productions which have appeared in any time.’

Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The sublime, the beautiful and the sensuous in Nature are seen here in full communion with the human heart, vibrating with the same life, and experiencing the same emotions. The clouds are gloomy and shed tears at the miserable plight of the hero. The birds and beasts can relieve the misery of the hero by imparting him some news about his lost beloved. What is the purpose of this unexpected separation ? Is it that the poet wants to teach us a lesson that the passion for a courtesan ends in misery ? Emphatically this is not. Love that is easily won is easily lost. The love of the king has still grossly sensual character. He must undergo suffering to purge it and become worthy for the union with a spirit of the upper region—a spirit of buoyancy, brightness and bliss. The sufferings purify him. But unassisted by divine agency miserable mortal cannot be happy. This divine aid is supplied by the *Śaṅgamaṇīya* gem, at the magic touch of which the king recovers *Urvaśī*. That he is now made a spirit of the upper world—a spirit of buoyancy, is indicated by the aerial journey of the lovers.

Urvaśī, too, required penance to purify her of her too human a trait and make her love divine. She is transformed into the vernal creeper and made to suffer pangs of separation from her lover. When the lovers unite, they are made more serene. Their travel by air symbolises this new transformation.

The scene is set against the background of dreary mountains and gloomy clouds which have a mellowing effect on the heart. The vivid panorama of nature as the king moves from place to place is at once charming and enthralling. This gives the appropriate scenic setting to the representation on the stage and at once evokes the highest admiration for its sublime conception.

The predominant sentiment of the act is the *Karuṇa* (Pathos), and in its handling the poet shows himself as much at home as in the handling of the *Śṛṅgāra* (Erotic.). The pathetic appeals of the king, with their sublime lyrical height stand unsurpassed by the similar appeals of *Mādhava* from the pen of *Bhava-bhūti*, the accredited master of Pathos. Indeed, the act is unparalleled in the history of Sanskrit dramatic literature. It has more or less the character of an opera and stands unique in its conception as well as execution. The peculiar text-tradition of this act supplying the background of a significant musical mellow-drama strikes us with wonder for the lofty conception of our poet and his equally deep talent for art.

ACT V

MAIN SCENE

Scene: Near the royal residence.

Enter the *Vidūṣaka* engrossed in a soliloquy which informs the audience, of the return of the royal couple from a prolonged pleasure trip. The king and the subjects are happy, loyally working for the pleasure of each other. The king's happiness lacks only the birth of a son, to make it complete. The *Vidūṣakā* is disturbed by an uproar at the carrying off of the *Sangamanīya* by a vulture. At the news, the king appears on the scene and marks out the winged thief. But before the king gets his bow and arrow to shoot the thief, the bird flies out of sight. The king, thereupon orders to institute a search for the bird as it retires to its nest in the evening. But very soon the chamberlain announces the shooting of the condemned bird and the recovery of the royal gem. He hands over the gem and the arrow to the king. To his great joy and surprise, the arrow bears the inscription—“Prince *Āyus*, the son of *Purūravas* and *Urvaśī*.” The king is

perplexed at the news that he has a son from Urvaśī. The Vidūṣaka attributes the mystery to the super-natural character of Urvaśī. Just then is announced the arrival of an old hermit woman with a boy from the hermitage of sage Cyavana. At the sight of the boy, the king feels a strange affection. The lady announces that the boy is his son. At his birth, he has been deposited with her by Urvaśī to be brought up in the hermitage of sage Cyavana who has performed the necessary Samskāras on the child and educated him in all the lores. To day, the boy has shot a vulture, contrary to the rules of the Āśrama. Therefore, the displeased sage has commanded her to return the boy to his mother. Accordingly Urvaśī is sent for. She finds a boy fondled by the king and recognises him to be her own son Āyus. The female ascetic declares her mission to the queen and hands over the boy to her charge and leaves the scene. The overjoyed king feels himself blessed as Lord Indra, the mention of whose name makes Urvaśī weep. On being asked, she explains the condition of Indra. He has allowed her to stay with Purūravas till the king sees the face of a son born of her. Afraid of separation, she has wished to prolong it as far as possible. It is for this reason that she has secretly deposited the child, at its birth, in the hermitage of sage Cyavana. She has sacrificed maternal love for the conjugal affection. But separation is now inescapable and she asks his leave. The unexpected revelation plunges all into sorrow. In view of the prospective separation, the woeful king decides to instal Āyus on the throne and himself retire into the forest. The situation is, however, saved by the last minute surprise flung by Nārada who brings the happy message from Lord Indra that the king should not lay down the sceptre and the sword. He is pleased to extend Urvaśī's stay with the king for life. The message is received with heartfelt thanks. The nymphs from heaven bring in materials for coronation and Nārada performs the coronation of Āyus as the Hair-Apparent. All shower blessings upon the young prince. The king finds himself with nothing more to desire. The play ends with the customary भरतवाक्य, a prayer for the union of Wealth and Learning in one common abode.

१ चिरस्य कालस्य— This shows that the king has been away from his capital for a very long time. चिरस्येति विभक्तिप्रतिरूपकमव्ययम् ।

२ नन्दनवन— The reference here is not to the heavenly garden of Indra, but to one of the forests of the Gandamādana frequented

by heavenly beings, and where the king and Urvaśī had gone for sport. ससत्कारोप°— By means of respectful presents.

असन्तानत्वं वर्जयित्वा— Excepting issuelessness. This indicates the events following in the act. हीनम्— Imperfect; wanting.

तिथि°— Tithi is one lunar day. Some days are regarded specially holy, such as Mahāśivarātra, Ekādaśī etc. when a bath at some sacred stream or pool is considered meritorious. Certain waters acquire special sanctity on special days. उपकार्य°— A royal tent erected for the reception of royal personages. तथावत् etc.— The Vidūṣaka, being a Brahmin and a personal friend of the king has access to everything that belongs to the king. He, therefore, desires to go and have the flowers and perfumes, even before the king. The explanation that he would be the first sharer of flowers and perfumes left over after the king's toilet, is a misreading. The Vidūṣaka is never treated as a mere servant. २ दुकूलो°— Which had a silken coverlet. तालवृत्ता°— A basket made of palm leaves for the keeping of the gem. अभ्यन्तर°— Which is worthy to be the crest-jewel of the dearest wife. Urvaśī had accompanied the king to the confluence for bathing. Before bathing, she took off her ornaments including the gem, as is usual with Hindu ladies, and made them over to a maid for safe custody. The maid was carrying them on a palmleaf covered over with a fine silken piece. आमिष°— Who mistook it for a piece of flesh. The lustrous red gem placed against the white silken background attracted the notice of a vulture which swooped upon it and carried it off mistaking it for a piece of flesh. ३ असमाप्त°— Who did not finish his toilet. At the sudden uproar outside, the king hastened out without waiting for the completion of his toilet. The king was so much excited at the reported loss of the gem.

Some editors construe the soliloquy of the Vidūṣaka as forming the Praveśaka. The main scene; according to them, begins with the entry of the king on the stage.

४ V. 1. येन तत्प्रथमं स्तेयं गोप्तुः एव गृहे कृतं असौ आत्मनः वधं आहर्ता विहगतस्करः क । (अनुष्टुभ्)

The king enquires about the bird, the thief of the royal gem; so that he may at once kill him and recover the gem. वधमाहर्ता— वधं आहरति इत्येवं आचारः तादृमं कृन् । Who invites death upon himself.

This shows that theft of a gem was a capital offence in the days of the poet. The Praveśaka in the Śāk. Act VI corroborates the same fact. cf. सहोदं सोपकरणं घातयेदविचारयन् । Manu. IX. 270. मुख्यानां चैव रत्नानां हरणे वधमर्हति । याज्ञ० रत्नानां चैव मुख्यानां शतादभ्याधिके वधः । नारद० परि० 27. तत्प्रथमं— तदेव प्रथमम्— That first (theft). The king sarcastically remarks that the bird has started his new career with the first theft at the royal house. Now it is the duty of the king to bring to book all offenders against person or property in the kingdom. He will be all the more particular in his duty, if the offence affects him personally. The poor bird, therefore, has selected a wrong person to offend. ५ किराती— A mountaineer lady in the service of the king. सुख०—The golden chain of which is held in its beak. आलिखन्— Drawing lines. As the bird hovers in the sky holding the gem suspended from its beak, lines of rays shoot forth from the lustrous gem which appear to be the lines drawn by the bird upon the surface of the sky. A very suggestively realistic fancy.

६ V. 2. मुखालम्बितहेमसूत्रं मणिं विभ्रत् मण्डलाचारशीघ्रः असौ विद्वक्कः
अलातचक्रप्रतिमं तद्रागरेखावलयं तनोति । (उपजातिः)

The king describes the circular movement of the bird which produces the illusion of lustrous circles in the sky comparable to re-brand circles. मण्डल०—Moving rapidly in circles. अलातचक्र— Circles traced out by a rapidly whirled fire-brand. It is a common experience that a firebrand if rapidly brandished produces the illusion of fiery circles. The vulture with the lustrous gem in its beak appears to trace circles with the pencils of rays, when it hovers round in the sky.

तद्राग०— A circle drawn with the streak of its red colour.

तनोति— Draws; describes. ७ अपराधी शासनीयः — The miscreant should be punished. It is the duty of a king to punish the wicked and to patronise the noble; failure in the duty involves sin. cf. अज्ञासन् तत्कारान् यस्तु बलिं गृह्णाति पार्थिवः । तस्य प्रक्षुभ्यते राष्ट्रं स्वर्गाच्च परिहीयते ॥ Manu. IX 254. < यवनी— Yavanis were generally employed in ancient Indian courts as bow-bearers to the king. The Yavana ladies of the Sanskrit Drama are probably the Ionian Greek ladies. The word यवन is later generalised to denote all non-Hindu races. cf. अहिन्दुर्यवनः । The Ionian girls were first

taken into royal service for their personal charms and superior intelligence. Later on it became a fashion with Hindu princes to employ them. Mr. Nandargikar contends that the theory which restricts the word यवन to the Greeks rests on mere surmises and that Kālidāsa applies the word unmistakably to the ancient Persians. १० शासनीयः — One deserving punishment; miscreant; culprit. कुणपमोजनः — Whose food is a dead body (कुणप); carrion-eater. Here the word is used in contempt for the bird.

११ V ३. असौ खगः प्रभापल्लवितेन मणिना अशोकस्तवकेन इव दिङ्मुखस्य अवतंसकं करोति । (अनुष्टुप्)

The king regains the sight of the vulture with the bright gem. The gem appears enlarged to the size of a bunch of red Aśoka flowers owing to the ever-widening halo of its lustre. The bird flying in the sky appears to decorate the face of the lady Quarter with an ear-ornament. Flowers are generally placed on ears as ornaments by ladies. cf. अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि । Śāk. I 4. प्रभा^०— which is beaming with its lustre. अवतंसक— A decoration; the ear-ornament. १२ इस्तावप— An arm-guard, a leather band for protecting the arm against the strokes of the bow-string.

१३ बाणपथ— The bow-shot; the range of an arrow.

V 4. इदानीं पतत्रिणा दूरं नीतः मणिविशेषः नक्तं पक्षघनच्छेदसंयुक्तः लोहिताङ्गः इव आभाति । (आर्या)

The bird has disappeared and only the red light of the gem is visible far up in the sky. The king employs a very beautiful simile to describe the bird. लोहिताङ्गः — The planet Mars so called from its reddish appearance. The red gem resembles the Mars. पक्ष^०— Covered over by a patch of a thick and dark cloud. The Mars becomes invisible when it is eclipsed by a dense dusky cloud. The bird flying away from the king with the gem in its beak, intervenes between the king and the gem. Hence the comparison with the Mars. नागरिकः — नगरं रक्षति असौ । The city police commissioner; the superintendent of city police.

निवास^०— Which would resort to the roosting tree. दस्यु— An aboriginal tribe dispossessed by the invading Aryans. It fell back upon low and criminal avocations. Hence the word denotes a man of low culture, a thief.

१६ V 5. तस्मिन् विद्वद्भाषिते मणौ रत्नं इति न मम प्रियत्वम् । सखे, तेन सङ्गमनीयेन प्रियया (अहं) सङ्गमितः अस्मि । (आर्या)

The king denies the sly suggestion of the Vidūṣaka. He is anxious to recover the gem not because it is precious, but because it carries some sweet memories with it. It is the gem that has re-united him with his beloved. रत्नमिति— Because it is a gem i. e. it is precious or costly. प्रियत्वम्— Fondness, anxious interest. cf. न तस्मिन् महाहं रत्नं भर्तुर्वहुमतमिति तर्कयामि । तस्य दर्शनेन भर्तुरनिमतो जनः स्मारितः । Śāk. VI. १७ परिगतार्थः— One who knows the matter. The Vidūṣaka was already informed of the magic gem by the king.

१८ V 6. मार्गणतां गतेन अनेन ते बलेन निर्भिन्नतनुः अपराधोचितं प्राप्य स वध्यः पतत्री अन्तरिक्षात् समौलिरत्नः पतितः । (उपजातिः ।)

The audience must imagine that within the short intervening time, the bird flew toward the hermitage of sage Cyavana and perched on a tree. It was noticed by a boy and shot with an arrow. It fell down with the gem. Men from the city constabulary discovered the bird and brought the gem with the arrow. The chamberlain now presents the same to the king. Wilson sees much art in the conduct of business here than in other plays where a character is sent out and returns immediately instead of any dialogue filling up the interval. cf. Śāk. VI. The chamberlain describes the arrow as the prowess of the king materialised for punishing the guilty bird. Hereby he pays a courtier's compliment to his master.

मार्गणतां गत— Which assumed the form of an arrow (मार्गणः). अपराधोचितम्— (शासनम्) That which is worthy of a crime, the desserts for the guilt. विस्मयम्— All are surprised at the quick recovery of the gem. Nearby are lying only the Āśramas of holy sages; so the shooting of the bird is never expected from that quarter. १९ अद्भिः प्रक्षालितः— The gem is soiled and defiled by the touch of the vulture. Hence it is to be washed and purified. cf. तैजसानां मणीनां च सर्वस्याश्ममयस्य च । अस्मनाद्भिर्वृदा चैव शुद्धिरुक्ता मनीषिभिः ॥ Manu. V. 111. २० अग्निशुद्धम्— This purification is necessary to remove the pollution by contact with the vulture. cf. कालोऽग्निर्मनसः शुद्धिरुदकाद्यप्लेपनम् । अविज्ञातं च भूतानां पङ्क्तिं शीघ्रमुच्यते ॥ B. D. S. I. 58. वर्णविचारक्षमा— Capable of deciphering the letters. The chamberlain pleads that he is too old to read the name. This is a plausible

excuse of the old man. But it should be noticed that the poet purposely avoids the discovery of the name by any person other than the king himself. There is greater charm and a pleasant surprise in the father discovering that he has a son than any person telling him so. Again the chamberlain would have been unnecessarily involved on the stage if he were to read the name.

सापत्यतां रूपयति— Gesticulates the pleasure of his having a son. The discovery leads to joy which is manifested on his person. This acting requires great skill on the part of the actor.

अपत्य— अनेन जातेन पिता नरके न पतति । The birth of a son repays the debt to the manes and saves the father from falling into hell.

२५ यावन्नियोग° etc.— This is a common device to withdraw a character from the stage where his presence is no longer required. The chamberlain is not assigned any particular duty at the moment. २६ किं-विचारयति— The Vidūṣaka notices that the reading of the name has made the king contemplate over something. We must understand that he has not noticed the gesticulation of his having a son. (सापत्यता).

२७ V 7. उर्वशीसम्भवस्य ऐलसूनोः धनुर्भृतः द्विषदायुषां संहर्तुः कुमारस्य आयुषः अयं बाणः । (अनुष्टुम्)

It is an ancient practice to inscribe one's arrows with one's name. The arrow belongs to one Āyus, the son of Purūravas and Urvaśī. ऐलसूनोः— Of the son of Aila, Purūravas. supra notes on III 19. २९ कथमेतत् etc.— The arrow brings in a pleasant surprise. The king is unable to explain his having a son without himself knowing of it all this time. In a mortal woman the signs of pregnancy are quite discernible before delivery. But the king has never noticed any such signs in Urvaśī and has never been away from her except on the occasion of his visit to the sacrifice in the Naimiṣa forest. नैमिषेयसत्र— Naimiṣa is the name of a sacred forest celebrated as the residence of the holy sages to whom the Mbh. and the Purāṇas are expounded by Sauti. The Varāha P. informs us that the forest is so named since the demoniacal forces encamped there were killed in the twinkling of an eye. cf. उवाच निमिषेणेदं निहतं दानवं बलम् । अरण्येऽसिस्ततस्त्वेतन् नैमिषारण्य-संज्ञितम् ॥ (वराह पु०) also Mbh. सत्र is a sacrificial session lasting from thirteen to a hundred days, or even more. Here it seems to be द्वादशादिसत्र. cf. बहुभ्यो दीयते यत्र तृप्यन्ति प्राणिनो बहु । कर्तारो बहवो यत्र तत्सत्रमभिधीयते ॥

The sacrificer is required to desist from all sexual intercourse during the sacrificial session. He is, therefore, to live single in the sacrificial hall.

The king remembers that he was separated from Urvaśī once on the occasion of a sacrificial session, and during that period she might possibly have given birth to a son, without himself knowing anything about it. The poet merely alludes to a sacrifice which has nothing to do with the plot of the play. This gives the whole thing the semblance of reality, which a distinct statement that the king performed a sacrifice, would have failed to convey.

V. 8. तानि दिनानि आविलपयोधाराग्रं लवलीदलपाण्डुराननच्छायम् अलसेक्षणं केवलं तस्याः वपुः अभूत् । (आर्या)

The verse describes the few signs of pregnancy that the king has noticed on the person of Urvaśī for a few days. आविल⁰—The breasts of which had their nipples turned darkish. लवली⁰—The complexion of the face of which turned pale like that of the *Lovalī* leaf. The *Lovalī* is a creeper with pale-green, whitish leaves. तानि दिनानि—This indicates that a few days before he left for the sacrificial session, he observed these early signs of pregnancy in her. cf. दिनेषु गच्छसु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम् । Ragh. III. 8. The *Kādambarī* describes the various signs of conception in a woman. cf. अहमपि खलु कदा समुपारूढगर्भभरालसां आपाण्डुरमुखा देवीं द्रक्ष्यामि । शनैःशनैश्च प्रतिदिवसं उपचीयमानगर्भो मन्दं मन्दं सञ्चचार । सः श्यामायमानपयोधरमुखीं गर्भपाण्डुरां विलोक्य विज्ञातवान् । Kā.

३० मानुषीधर्म—Human characteristics. मा भवान् etc.—The *Vidūṣaka* reminds the king that after all Urvaśī is a heavenly nymph and she should not be judged by human standards. He should not expect to notice in her case all the signs of pregnancy. Her ways and habits are mysterious and hence inconceivable. ३१ पुत्र-संवरण—Concealing the son. The king agrees with the *Vidūṣaka*. But still he fails to understand why she should conceal the fact as well as the son, from him for all these years. ३३ च्यवन—The name of a sage, son of *च्यु* and *पुलोमा*. The *Mbh.* narrates that once *Pulomā* was carried off in her pregnancy by the demon *Puloman*. In her fright the embryo fell out and thereupon she was released by the demon. She returned to her husband with

the fallen child (च्यवन). The Rigveda describes him as the protégé of the Aśvins who restored him to his youth when he was wasted with old age. cf. पुनश्चवानं चक्रतुर्युवानम् । RV. I 118. 6.

३७ किं नु खलु etc.—The boy has impressed the Vidūṣaka so much that he feels that the boy is the shooter of the vulture. Further, he recognizes closer resemblance between the king and the boy. अर्धनाराचः—A crescent-shaped iron shaft. गृध्र^०—That shot its mark, the vulture.

३८ V. 9. अस्मिन् निपतिता मम दृष्टिः बाष्पायते, हृदयं वात्सल्यवन्धि, मनसः प्रसादः जायते । उज्जितधैर्यवृत्तिः सज्जातवेपथुभिः अङ्गैः एनं अदयं परिरुध्यं च इच्छामि । (वसन्ततिलका)

The king describes the various effects in his own person at the sight of the boy. Tears run into the eyes, paternal affection swells up in the heart and the mind feels delighted. Impatience impels him to embrace the boy.

बाष्पायते—Sheds tears; wet with tears. It is a denom. from बाष्प. cf. “ बाष्पमश्रु उद्गमति । ‘ बाष्पोष्मन्यामुद्गहने । ’ (Pān. III 1.16) इति वयङ् । ” वात्सल्य^०—Forming parental affection. cf. किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमपत्यता मां वत्सलयति । Śāk. VII.

उज्जित^०—Who has given up all patience or composure. वेपथु—Tremor, thrilling. अदयम्—adv. Hard; closely, pressingly.

४१ सोमवंशविस्तारयिता—Be the perpetuator of the race of the Moon. The blessing is most appropriate and purposive to the sequel. अनोख्यात—Not told in so many words. The Tāpasī means to say that so close is the resemblance between the king and the boy that the fact of their father-son relationship is clearly derivable, even though not expressly communicated. Hence she commands the boy to bow down to his father. She has no hesitation to openly declare the relation since it is obvious. The other interpretation that the Tāpasī notices the king's intuitive knowledge of the relationship is farfetched. जात—A term of endearment. cf. जातेति पुत्रामन्त्रणे । ४२ चापगर्भम्—With the bow in hand. The boy knows well the Kṣatriya custom. He should not part with his weapon under any circumstances.

४४ V 10. यदि अयं मम पिता अहं अस्य सुतः इति श्रुत्वा इदं हार्दम्, तर्हि) उज्ज्वलवर्धितानां गुरुषु कीदृशः स्नेहः भवेत् । (आर्या)

The revelation that king Purūravas is his father produces in the heart of the boy great filial affection. He wonders how much greater affection toward their parents the children would hold who are fondled on the laps of their parents. हार्दम्-हृदयस्य कर्म—A heart-felt emotion; deep affection. उत्सन्न°—Those who are brought up on their very laps. The boy was separated from his parents soon after his birth; hence his wonder. King Duṣyanta feels parental love on a similar occasion. cf. अनेन कस्यापि कुलाङ्कुरेण सृष्टस्य गात्रस्य सुखं ममैवम् । कां निर्वृत्तिं चेतासि तस्य कुर्याद् यस्यायमङ्गात् कृतिनः प्ररुढः ॥ Śāk. VII. 19. ४५ भगवति—The customary mode of address to nuns and deities. cf. तपास्विन्यो देवताश्च वाच्या भगवतीति च । N. S. 19. 21. ४६ जातमात्रः—As soon as he was born; at birth.

किमपि निमित्तम्—The Tāpasī was not informed of any cause, much less the real one, by Urvaśī. The simple Tāpasī understood the reason to be the education of the child and hence she never showed any haste to return the boy till his education was complete. न्यासीकृतः—A च्वि form. Was committed to my care. जातकर्म—The rite to be performed at the birth of a child before cutting the umbilical cord. It is one of the sixteen Samskāras enjoined by the ritual texts. The rite consists in giving the babe honey and clarified butter in a golden spoon. cf. प्राङ्नाभिवर्धनात् पुंसो जातकर्म विधीयते । मन्त्रवत् प्राशनं चास्य हिरण्यमधुसर्पिषाम् ॥ Manu. II. 29; विधिवदस्माभिरनुष्ठितजातकर्मा पुत्र एष शाकुन्तलेवः । Śāk. VII. विधान—Ceremony; Samskāra. गृहीतविद्यः—Who has mastered all the lores. Traditionally the विद्याs are fourteen. षडङ्गमिश्रिता वेदा धर्मशास्त्रं पुराणकम् । मीमांसा तर्कमपि च विद्याद्येताश्चतुर्दश ॥

धनुर्वेद—The science of archery. It stands for the whole of Military science, which is an Upaveda of the Yajurveda. Military science formed an essential part of education of a Kṣatriya youth. अभिविनीतः—Has been trained. ४७ सनाथः—Having a guardian; well looked after. ४८ आश्रम°—Contrary to the rules of the hermitage. All sorts of killing is forbidden within the precincts of a hermitage. A boy in the first stage of life (ब्रह्मचर्याश्रम) is enjoined to avoid all killing, though he is taught the धनुर्वेद. ५० गृहीतमिषः—Who has taken a piece of flesh. The gem was mistaken for a piece of flesh by the vulture as well as the hermit boys. निर्लीयमानः—Settling on; resorting to. लक्ष्यीकृतः—Was made a target of his arrow.

किल—इति ऐतिह्ये— The Tāpasī is relating only from the report brought in by the other boys; sho was not an eye-witness.

The Vidūṣaka looks significantly at the king as the narration solves the whole mystery of the sudden recovery of the gem earlier. He has surmised above that the boy is the shooter of the bird. This has come true. ५२ निर्यातय— Give back; return; deliver back. हस्तन्यासम्— A deposit entrusted into the hands of. The sage was greatly displeased at the violation of the rule of the Āśrama and decided to return the boy to his parents. Note that the sage does not know the parentage of the boy, nor has he ever showed any curiosity to know more of such a worldly subject.

५६ V. 11 सुतस्य स्पर्शः सर्वाङ्गीणः किल, तेन मां उपगतेन तावत् चन्द्रकरः चन्द्रक्रान्तं इव आल्हादयस्व । (आर्या)

The king feels impatient to embrace the boy and relish the pleasant sensation. He finds a new paternal affection welling up in his heart. स्पर्शः— Stands for स्पर्शसुख— The pleasure of the touch. सर्वाङ्गीणः— That is felt all over the body. The touch of the person of one's son thrills the whole body. किल— It is said. The king has never before experienced it. उपगतेन— By means of coming near to me. चन्द्रकरः etc.— The rays of the moon fully penetrate (सर्वाङ्गीण) the moonstone which thereupon begins to ooze under their influence. cf. द्रवति च हिमरश्मावुद्रते चन्द्रक्रान्तः । M. M. I 22. Mark the appropriateness of the simile.

५८ अशङ्कितः—Without being afraid. The Vidūṣaka is very ugly and uninviting in appearance. He is rendered more wild with his quaint dress. The boy may fear him. This is the significance of the king's word. ५९ किमिति etc— But the Vidūṣaka promptly dispels the king's fear. He enjoys the fun at his own cost; and comforts the king that even if he looks monkeyish, the boy will catch no fright at him. He is familiar with a monkey in the hermitage. The Vidūṣaka is frank and jolly enough to refer to his own deformity. शाखामृगः—शाखाचारी मृगः—A monkey. ६३ संयम्यमानः—Whose locks of hair are being tied together. The king seats the prince on a stool near him and begins to caress the locks on the crown of the head of the boy in the characteristic fond manner of a father. अहो सत्यवती° etc— A perfectly natural remark on the part of a mother. Urvaśī is seeing her son for the first time after his birth. Hence she is unable to recognise him all at once.

But the presence of Satyavatī, the Tāpasī to whom she entrusted her boy, suggests that the boy is her own son brought back by the Tāpasī.

६४ V. 12. इयं ते त्वदालोकनतत्परा स्नेहप्रस्रवविभिन्नं स्तनान्शुकं उद्गहन्ती जननीं प्राप्ता । (अनुष्टुप्)

The king points to Urvaśī as she approaches, describing her state at the sight of her son. Maternal affection wells up in her bosom and it overflows with the milk from the breasts. cf. प्रस्रवेनाभिवर्षन्ती वत्सालोकप्रवर्तिना । Ragh. I. 84.

“ The sacred mother’s affection, panting, burst,
The laces towards her babe.” (Tennyson.)

स्नेह°—Broken through by the flow of milk out of love. वत्से etc.— Sage Kaṇva showers the same blessing on the departing Śakuntalā. cf. ययातेरिव शमिष्ठा भर्तुर्वहुमता भव । Śāk. IV. ७१ कवचहरः — Of an age fit for wearing an armour. The word is formed according to the rule वयसि च । Pān. III. 2.10. अच् is added to the root ह to indicate the age. Otherwise the form is हारः । This is the age when a boy becomes fit to shoulder administrative responsibilities. Satyavatī is ignorant of the true reason of the deposit of the boy. She understands that the boy was entrusted to her care for being properly brought up and educated in the hermitage. She minces the true cause of the return of the boy as not to annoy Urvaśī unnecessarily. विसर्जयितुम्— To be permitted to depart. उपरुध्यते—Is interfered with. ७२ अविचृण्णा— Full of anxiety. This indicates that Urvaśī meets the Tāpasī for the first time since the birth of her child. ७६ पूर्वस्मिन्नाश्रमे— In the first stage of life, viz. the ब्रह्मचर्याश्रम, during which a boy is required to stay at a Gurukula to acquire necessary training. द्वितीयम्— The second stage of life viz. the गृहस्थाश्रम. cf. कालो ह्ययं संक्रमितुं द्वितीयं सर्वोपकारक्षम-माश्रमं ते । Ragh. V 10. It is not necessary to infer from this that the boy has passed the age of twenty at this time.

७८ V 13. यः शिखण्डकण्डूयनोपलब्धमुखः मदक्के सुप्तवान् तं जातकलापं मणिकण्ठकं शिखिनं मे प्रेषय । (आर्या)

A perfectly natural and characteristic wish of the boy ! He requests to send back to him his pet peacock. शिखण्ड°— Who felt happy at the caressing of its crest. जातकलापः— When it grows

a plumage. ७९ विहस्य—Satyavati feels a little amused at the still boyish nature of the prince.

८० V 14.: अमुना तव सत्पुत्रेण अद्य अहं पुत्रिणां अग्न्यः पौलोमीसम्भवेन जयन्तेन पुरन्दरः इव । (अनुष्टुम्)

The king is jubilant at his fortune and expresses his satisfaction by comparing himself to Indra. अग्न्यः — The foremost.

पौलोमी— The wife of Indra. She is the daughter of demon Puloman whom Indra had slain. पुरन्दरः — The destroyer of the cities of his enemy; Indra.

cf. उमावृषाङ्गौ शरजन्मना यथा, यथा जयन्तेन शचीपुरन्दरौ । तथा नृपः सा च सुतेन मागधी ननन्दतुस्तत्सदृशेन तत्समौ ॥ Ragh. 3.23

स्मृत्वा रोदिति— The mention of Indra's name reminds her of the condition of her stay with the king and its fulfilment at the sight of the boy. It is a beacon call for separation.

The poet has most skilfully managed the whole thing. It is perfectly natural that the king should exult in his joy by comparing himself with Indra. But the very mention of Indra's name reminds her of his condition that she should return to heaven when the king beholds the face of a son born of her. The undesired has happened and she must now leave her dear lover. Hence tears well up in her eyes.

८२ V 15. सुन्दरि, वंशस्थितेः अधिगमात् महति प्रभोदे मम उपपन्ने (सति) पीनोन्नतस्तनविसर्पिभिः अक्षैः मुक्तावलिर्विरचनापुनरुक्तिं आनयन्ती किं प्रवृत्तिं ता असि । (वसन्ततिलका)

The king is worried to see that Urvaśī is weeping on this occasion of great joy. Tears welling up in her eyes profusely flow down upon her breasts. The continuous succession of drops of tears appears to form a necklace of white pearls on her breasts. She has already one on her person. Hence the king romantically suggests that tears are superfluous and she should desist from weeping.

वंशस्थितिः—Stability of the race. The acquisition of a son ensures the continuation of the family. पीनोन्नत°—Which flow over the full and tapering breasts. मुक्तावलि°—The superfluity of wearing the pearl-necklace. ८३ महेन्द्रसंकीर्तनेन—By the mention of the name of Indra. She explains the cause of her weeping. The king mentioned the name of Indra in describing himself as a

compeer in joy to him. But that reminded her of the modification which Indra made in the curse of Bharata viz. that she should return to heaven as soon as the king beholds a son of her. The fear of inevitable separation made her weep. समय—A condition. आयासयति—Pains; afflicts. ८७ वंशकर—One who stabilises the race a son. विद्यागम°—In order that he may acquire learning.

ततो मया etc.—Herein Urvaśī gives out the real reason as well as the pretext under which she handed over her child to the care of Satyavati. The real reason was to postpone as far as possible, the king's beholding the face of her son, and thus to put off the destined separation from the king. The pretext was that the boy would receive proper education in the hermitage. Of course, Satyavati never believed this pretext as she expressly avows that the child was committed to her care for some unknown reason. Nobody could have been deceived by this excuse, for the child was a new-born babe and it was no time for it to be sent to Gurukula for education. The supposition that neither Satyavati nor Cyavana knew the real parentage of the child is perfectly false. For, how else could the boy inscribe in his arrow that he was the son of Urvaśī and Purūravas? We must suppose that they both knew the real parentage, but were not communicated the real purpose of deposition, nor ever they cared to know it. It is calumniating to suggest that the sage would have been more courteous had he known the boy to be a prince. It is we, the worldly men, who make a distinction between the rich and the poor, the prince and the pauper. Sages who have realised their self-hood look upon all with equanimity. The residents of the hermitage were given to understand that the boy had come for studies. Satyavati also might have been requested not to return the child until he completed his studies. Innocent lady, quite ignorant of the real motive of Urvaśī, brings the boy direct to the king, instead of bringing him secretly to Urvaśī.

पितुराराधनसमर्थः—Capable of pleasing his father by his conduct as well as by the capacity to share the burden of the administration of the state. ८८ सुखप्रत्यर्हिता—Hostility to happiness; being opposed to happiness.

V. 16. कृशोदरि, सुतोपलब्ध्या आश्वासितस्य नाम मम सद्यः त्वया सह अयं विप्रयोगः प्रथमाभ्रवृष्ट्या व्यावर्तितातपरुजः वृक्षस्य वैद्युतः अग्निः इव उपस्थितः । (वसन्ततिलका)

The king complains of the perversity of fate. It gives by one hand and takes the same back by the other. Hardly is he felicitated by the discovery of his having a son who would continue the race, when he is hit by the revelation that he is to be separated from his beloved. A summer-parched tree is refreshed by the first showers when it is blasted by the lightning stroke. The happiness of the king is as shortlived as the relief of the tree. The distressing news nearly blasts away life from him.

व्यावर्तिता^०—Whose affliction due to the (summer) heat was allayed. नाम—अलीके—Scarcely when; No sooner than. The consolation was only in name, a phantom of delight. वैद्युतः अग्निः—The lightning fire. The simile serves to bring out his misery at the imminent separation. ८९ अर्थः—The (happy) incident viz. the acquisition of the son. अनर्था^०—Followed by an evil; tailed by a disaster. This good fortune has turned into a chain of misfortunes. The Vidūṣaka fears that the separation is only the long end of the tail. The king will renounce the kingdom in despair and retire into a forest; and many others will come in its train.

९० मामपि मन्द^० etc.—Urvaśī supplies another misfortune in the chain viz. she will be misunderstood by all at her departure in obedience to the command of Indra. She has enjoyed with the king and has a son from him. The boy has returned from the Gurukula after completing his training and is now capable of discharging the princely duties. The cup of her happiness is full. At this moment she is leaving the king. Her conduct, she fears, will be misunderstood by the king. He may think that she has obtained her selfish end in life and is now not caring for his woe or weal. She is forsaking him quite cold to the pangs of separation he will suffer. Really speaking, she is departing against her own will. She loves the king more than life. But the command of Lord Indra cannot be undone. She must obey it and hence she repairs to heaven with sorrow-stricken heart. कृतविनय—Who has been trained. अवसित^०—Who has achieved her purpose.

९१ V. 17. सुलभविप्रयोगा परवत्ता आत्मप्रियाणि कर्तुं न प्रभवति । मर्तुः शासने तिष्ठ । तव सूनौ आयुषि न्यस्तराज्यः अहम् अपि विचरितमृगयूयानि वनानि आश्रयिष्ये । (मालिनी)

The king dispels her fears by the assurance that he will find no fault with her action. He knows well that she has no independence of action in the matter and must bow to the dictate of her lord. He willingly consents to her departure. He further comforts her with the declaration that he will not engage in family-life any more, but will entrust the burden of government to her son, and himself will retire to the forest, cherishing all the while her sweet memory. सुलभ^०—Wherein separation is very easily brought. न्यस्त^०—Who has entrusted the kingdom. विचरित^०—Where herds of deer roam. ९२ पुङ्गव^०—Which has been borne by an (experienced) bull, also experienced man i. e. king. दम्भ—Inexperienced; untrained. नाहति etc—The prince requests his father that he is still untrained in state affairs and as such he should not be saddled with the heavy responsibilities of the kingdom. A young bull which is unbroken to the yoke and still requires training, cannot be safely yoked to a carriage.

९३ V. 18. कलभः अपि सन् गन्धाद्विपः अन्यान् गजान् शमयति । भुजङ्ग-
शिरोः विषं सुतरां वेगोदग्रं भवति । बालावस्थः अपि अधिपतिः भुवं परिरक्षितुं
अलम् । स्वकार्यसहः अयं भरः जाल्या एव न खलु वयसा ! (हरिणी)

The king, however, rules out the argument of the prince. He points out that age and capacity have no inherent connection. A young mast-elephant overpowers other very big ones; while the poison of a young cobra is much more virulent. Thus the capacity is inherent and is not acquired with age. It is inherited and not induced. Naturally age is no consideration in his matter. By reason of his inherent prowess, the prince is quite capable of discharging the new responsibilities. गन्धाद्विपः—Scent-elephant, the best and most powerful of the species. Other elephants cannot stand the strong odour of his rut. cf. 'यस्य गन्धं समान्नाय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥' कलभः—A cub of an elephant. शमयति—Subdues; overpowers; defeats. वेगोदग्रं—Fierce by reason of its rapid circulation in the body; virulent.

अधिपतिः—A king. He is the very incarnation of god and hence divine. Human standard of age and capacity are inapplicable in his case. cf. बालोऽपि नावमन्तव्यो मनुष्य इति भूमिपः । महती देवता येषां नररूपेण तिष्ठति । Manu. VII 8. अयं भरः—This excellence or virtue of being equal to the task. This power which enables a young of the

elephant to vanquish other big ones, which makes the poison of a young cobra quite deadly and which enables a young prince to rule efficiently. cf. तेजसां हि न वयः समीक्ष्यते । Ragh. XI 1. प्रकृतिरियं सत्त्ववतां न खलु वयस्तेजसो हेतुः । Niti. 38. गुणिषु न च लिङ्गं न च वयः । Uttar. IV 10. तस्मात्प्रमाणं न वयो न कालः कश्चित् कश्चित् श्रेष्ठयमुपैति लोके । बुद्ध. अमाल्यपरिपद्—The council of ministers. सम्प्रियताम्—Make preparations for. ९४ दृष्टि^०—Dazzling of the eyes. ९५ निरन्त्रे—Cloudless ; when there are no clouds. विद्युत्^०—Flash of lightning.

९७ V. 19. गोरौचनानिकषपिङ्गजटाकलापः शशिकलामलवीतसूतः (नारदः) मुक्तागुणातिशयसम्भृतमण्डनश्रीः हेमप्ररोहः जङ्गमकल्पवृक्षः इव संलक्ष्यते । (वसन्ततिलका)

The king very vividly describes Nārada as he descends from the sky. गोरौचना^०—Whose mass of matted hair is tawny like the streaks of Gorocana pigment. The matted locks of the divine sage are grey and bright and are hence fittingly compared to the bright streaks of Gorocana, which has got bright yellow colour. शशिकला^०—Whose sacred thread is as pure-white as the digit of the moon. This digit suggests both the thinness and whiteness of the sacred thread. मुक्ता^०—Whose beauty of decoration is enhanced by the excellent wreaths of pearls. हेम^०—With golden sprouts which correspond to the golden hair of Nārada. जङ्गम^०—A moving Kalpa-tree. The wish-yielding tree grows in Paradise. The tree is really fixed and hence cannot be compared with the wandering sage. It is therefore conceived as moving.

It is a common belief that holy men possess a halo of lustre around them. This is due to the inner light of the soul. A very similar description of Nārada descending from heaven appears in the first canto of Śiśupālavadha. अर्घ्य—A respectful worship offered to the gods or guests; materials for the same. cf. आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैत्राष्टाङ्गोऽर्घ्यः प्रकीर्तितः ॥ १०० आवर्ज्य—Pouring.

१०२ दम्पती—जाया च पतिश्च—It is a Vedic formation from दम् = house. (cf. Latin Domus) and connotes the master and the mistress of the house. अविरहितौ—Never separated. The blessing appears ironical at the moment when the lovers are to disperse at the behest of Indra, but it has a great dramatic significance.

The words of a holy sage must come true ; and as such the blessing surprises all and raises new hope of a happy union once again. भूयास्ताम्—Benedictive 3rd person dual—Be. १०४ और्वेशयः—The son of Urvaśī. This is the customary form of salutations to elders. cf. स्वनाम प्रोच्याहमभिवादये इत्यभिवदेत् । (गीतम०) १०५ पथि—Imp. 2nd person sing. of अस्—to be. १०६ विष्टरः—विस्तीर्यते शति—An irregular form.—A seat. गौरदं अनु—After Nārada. अनु is a कर्मप्रवचनीय. It must be supposed that they all rose to greet Nārada on his arrival and were standing till he occupied a seat. १०९ कृतबुद्धिम्—Who has made up his mind, decided, resolved. अनुशास्ति—आज्ञापयति—The king is modest enough to receive of the advice Indra as a command. Nārada, the messenger from Indra, introduces the message as an advice; but the king interrupts him at this condescension and corrects him that it is a command. He is a servant of Indra, who is to be commanded and not to be requested. १११ आदिष्टः—Foretold; predicted. सांयुगीनः—संयुगे रणे साधुः । Skilled in the art of war; warlike. सहायः—Ally. संन्यस्तव्यम्—Pot. pass. part. of सम् + न्यस्— to renounce; abandon. यावदायुः—As long as you live. The lovers have undergone the fiery ordeal of separation. They have emerged out of it chastened in spirit and ennobled in emotion. The love is the ethereal emotion. Even gods approve of and consummate such enlightening emotion. Indra modifies his own words in favour of the noble lovers. The tragic end of the story is thus easily converted into a happy one.

सहधर्मचारिणी—The wedded wife. She accompanies her lord in the performance of all his duties. This is the grand ideal of the Hindu marriage. The wife shares in the weal and woe of her lord. ११२ शल्यम्—The dart; the rankling thought of the inevitable separation. This permission by Indra relieves Urvaśī of the haunting fear of separation. ११३ परवान्—Dependent; an obedient servant. The king modestly receives this favour of Indra. Even in joy, he is unassuming.

११४ V. 20. वासवः त्वत्कार्यं कुर्यात् त्वं च तस्य इष्टम् आचरेः । सूर्यः तेजसा अग्निं समेधयति अग्निः च सूर्यं तेजसा समेधयति । (अनुष्टुम्)

Nārada unfolds the motive behind Indra's favour. Urvaśī is bestowed upon the king not for revelling in sensuality but for inducing him to fight for the forces of the good. Even in the moment of ecstasy the king should not forget this obligation. This

contains an important principle of the life. Between the high and low, the heavenly and the earthly the rulers and the ruled, it is the high who must first do their duty and deserve respect from the low. The low certainly must do theirs, but the high, being the more responsible and advanced, must lead the way in their mutual beneficial activities. वासवः—वसवः (gods) वसुनि (wealth) वा सन्ति अस्य । Indra. इष्टम्—Good; desired object; also sacrifice. The idea is explained elsewhere : तव भवतु विडौजाः प्राच्यवृष्टिः प्रजासु त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व । युगशतपरिवर्तानेवमन्योन्य-कृत्यैनैनयतमुभयलोकानुग्रहश्लाघनीयैः ॥ Śāk. VII 34; दुदोह गां स यज्ञाय सस्याय मघवा दिवम् । सम्पद्विनिमयेनासौ दधतुर्भुवनद्वयम् ॥ Ragh. I 26. राजा त्वर्थान्नमाहृत्य कुर्यादिन्द्रमहोत्सवम् । प्रीणितो मेघवाहस्तु महतीं वृष्टिमावहेत् ॥ दण्डनीति.

समेधयति—Feeds; enkindles. The fire is dull during the day as its brightness enters the sun at day-break. The setting sun deposits its radiance in the fire. तथा च श्रुतिः—‘ आदित्यो वा अस्तं यत्राग्निमनुप्रविशति । ’ Kālidāsa repeats the idea in Ragh. IV 1. cf. दिनान्ते निहितं तेजः सवित्रेव हुताशनः । ’ आकाशः etc.—Looking up in the sky. Nārada is accompanied by nymphs who are standing invisible awaiting his orders. सम्पृतः—Prepared; provided. ११५ अभिषेक—Materials for the installation ceremony. Read Rām. II 36. 4–12. अभिषेकाय रामस्य द्विजेन्द्रैरुपकल्पितं । काञ्चना जलकुम्भाश्च भद्रपीठं स्वलंकृतं ॥ गङ्गायमुनयोः पुण्यात्सङ्गमादाहृतं जलं ॥ ताभ्यश्चैवाहृतं तोयं समुद्रेभ्यश्च सर्वशः ॥ क्षौद्रं दधि घृतं लाजा दर्भाः सुमनसः पयः ॥

११६ भद्रपीठ—An auspicious seat of gold, silver etc. specially made for the occasion. cf. हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा । भद्रासनं प्रकर्तव्यं सार्धहस्तसमुच्छ्रितम् ॥ देवी पु०

११८ कलशमावर्ज्य—The celestial sage himself performs the chief part of the ceremony. १२१ धुरन्धर—One who is capable of bearing the yoke; foremost; pre-eminent. The blessings pronounced upon the prince are significant and he speaks the speaker's character. The sage desires general prosperity for the boy. The father wishes him to exalt his race. The mother would have him abide by his father's law.

१२३ V 21. अमरमुनिः अग्निः ब्रह्मणः इव, इन्दुः अग्नेः इव, बुधः शिशिरांशोः इव, देवः बोधनस्य इव, त्वं लोककान्तैः गुणैः पितुः अनुरूपः भव । ते अतिशयिनि वंशे आशिषः समाप्ताः (एव) । (मालिनी)

The bard hails the newly crowned prince by pronouncing a blessing; and no better blessing he can wish than that the prince may be worthy of his father Purūravas. That the prince has obtained birth in the distinguished race, leaves nothing to desire. The progenitor of the race is Grandsire Brahmā who is himself the creator of everything; and who possesses all desirable things and qualities. Each generation down to Purūravas resembles its preceding one in the possession of all excellent qualities. So that to wish that the prince should be worthy of the king contains all blessings. Kālidāsa repeats the idea in Ragh. V 34. cf. आशास्यमन्यत्पुनरुक्तभूतं श्रेयांसि सर्वाण्यधिजग्मुपस्ते । पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीदृयं भवतः पितेव ॥

अमरमुनिः—A divine sage. अग्निः—A celebrated sage, one of the ten Prajāpatis or mind-born sons of Brahmā. Anasūyā bore him three sons Datta, Durvāsas and Soma. The Purāṇas describe the birth of the Moon from the eye of the penancing sage. cf. Harivamśa; also 'अथ नयनसमुत्थं ज्योतिरलेभोरिव धौः । Ragh. II 75. बोधनः—The same as Budha. देवः—His Majesty i. e. king Purūravas. लोककान्तैः—Which are loved by the people. अनुरूपः—Worthy. अतिशयिनि वंशे—In the exalted lineage; in the pre-eminent family.

समाप्ताः—Fulfilled; realised. All other blessings are already present in the fact that Āyus is the scion of such a noble family.

१२४ V 22. उन्नतानां पुरस्तात् स्थिते अस्मिन् तव पितरि, अनाकम्प्यधैर्ये स्थितिमति च त्वयि, विभक्ता राजलक्ष्मीः अधिकतरं इदानीं राजते । हिमवति जलधौ च व्यस्ततोयः गङ्गा इव । (मालिनी)

The second bard hails the beauty of the royal glory as it stands now divided equally between the father and the son, by citing one of the best similes in Kālidāsa. He compares it with the holy Ganges with her waters distributed between the Himālayas and the ocean. The idea of passage is happily brought out by the simile. The royal glory is now shared by the Prince. King Purūravas, who is the most exalted, is fitly compared to the Himālayās, the loftiest of the mountains in the world.

The comparison is substantiated by the three common adjectives. Prince Āyus is compared to the ocean which keeps within its bounds, and is steady in its gravity. This striking flight of fancy on the part of the poet deserves attention and appreciation.

उन्नतानां पुरस्तात् स्थिते—(i) Who stands at the head (पुरस्तात्) of the exalted persons (उन्नत)... The king. (ii) Which rises above the lofty ones. The Himālayas. अनाकम्प्य°—(i) The prince who is of undaunted courage. (ii) The ocean whose calmness is never ruffled. स्थितिमति—(i) The prince who keeps within the bounds of proper conduct (स्थिति). cf. 'स्थितेरभेता' Ragh. III. 27. (ii) The ocean which keeps within its bounds or the datum line or tide level. व्यस्त°—व्यस्तानि तोयानि यस्याः सा—Whose waters are distributed. १२६ ज्येष्ठ°—The eldest mother i. e. queen Auśīnari. Urvaśī shows her nobility of heart and her considerate nature. She is solicitous of her rival. १२७ तिष्ठ etc—The king joins in the nobility of Urvaśī. The poetic justice requires the presence of the queen on the scene when everything has ended so happily for all. The curiosity of the audience is baulked by the poet in his hurry to bring the drama to a close. Though not a serious one, it is a flaw in the construction of the play. Of course, happiness for her also is hinted at by the words of the king.

१२८ V 23. ते आत्मजस्य आयुषः यौवराज्यश्रीः मरुत्वता सैनापत्ये अभिपिक्तं महासेनं मां स्मारयति । (अनुष्टुप् .)

The divine sage is reminded of the glorious time when Kumāra Kārtikeya was appointed chief of all the heavenly hosts. यौवराज्यश्रीः—His majesty as a crowned prince. सैनापत्य—The post of the commander-in-chief of the army. महासेन—महती सेना यस्य The leader of the great army (of the gods); one of the names of Kārtikeya, the son of Śiva and Pārvatī. His birth forms the central theme of our poet's famous Mahākāvya, the Kumāra-sambhava. He led the heavenly hosts successfully against the demons headed by Tārakāsura. cf. 'कार्तिकेयो महासेनः।' अभिपिक्तं—The gods inaugurated him as their commander. cf. समेत्य सर्वेऽपि मुदं दधाना महेन्द्रमुख्याब्जिदिवौकसोऽथ । आनन्दकल्लोलितमानसं तं समस्यर्षिचन्द्रपुतनाधिपत्ये ॥ Kumār. XIII. 50. This is the usual way of introducing the Bharatavākya. cf. मारीचः—वत्स, किं ते भूयः प्रियमुपहरामि । Śāk. VII. पाकशासनः—Indra who killed (शासन) the demon पाक.

१३१ भरतवाक्यम्—भरतानां वाक्यम् । The final stanza recited by all the actors. All the actors appear on the stage in their real character and recite a sort of chorus containing a benediction. cf. नाटकाभिनयसमाप्तौ नटेनाशीर्दीयते इत्यर्थः । प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः । (राघवभट्ट)

V 24. परस्परविरोधिन्योः श्रीसरस्वत्योः एकसंश्रयदुर्लभं सङ्गतं सतां भूतये सदा अस्तु । (अनुष्टुप्).

The poet conveys his blessing to the audience. He wishes a permanent union of self and pen, of Śrī and Saraswatī, of wealth and learning. Scholars have usually a very bitter experience of Goddess Lakṣmī. Is it the poet's own experience? This is like the Utopian ideal of Plato that the philosophers should be the kings. cf. निसर्गमित्रास्पदमेकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वतीच । Ragh. VI. 29 ' प्रायेण हीश्वरा मूर्खाः पण्डिता अपि निर्धनाः । '

परस्पर°— That are opposed to each other. एक°— Which is rare to find in one common abode.

सङ्गतम्—Union, simultaneous occurrence in one place. भूतये— To ensure the real welfare; for the prosperity. This is the concluding part of the निर्वहणसन्धि, called प्रशस्ति. cf. नृपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते । S. D. VI. 114.

' The Hindu plays never offer a calamitous conclusion, which, as Johnson remarks, was enough to constitute a Tragedy in Shakespeare's days; and though they propose to excite all the emotions of the human heart, terror and pity included, they never effect this object by leaving a painful impression upon the mind of the spectator. The chief end of the theatre is to disguise by the insidious sweet, the unpalatable but salutary bitter of the cup. Dramatic writers, especially those of modern date, have sometimes violated these precepts; but in general the conduct of what may be termed the classical dramas of the Hindus is exemplary and dignified ! ' (Wilson).

The present act deals with the fulfilment of the promise held forth in the first act. This constitutes the fifth Avasthā; फलागम, in the development of the story. (cf. सावस्था फलयोगः स्यादः समयफलोदयः । S. D. VI 73). The third act represented a formal union of the lovers. But it suffered from two defects viz. it was a physical union only, and there was the haunting consciousness

that it would terminate the moment the king was to see the face of a son born to Urvaśī. In the meantime, the union was cut short by an unexpected calamity. When through the ordeal the lovers came out ethereal and serene, were they reunited in body and soul. Only Indra's condition remained as a Damocles' sword hanging over their happiness. The poet now sets himself to wind up the threads of the story and bring it to a permanently happy end. This is the निर्वहणसन्धि, the denouement. (cf. बज्रवन्तो मुखायर्था विप्रकीर्णा यथायथम् । एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत् ॥ S. D. VI 80)

The factors which have gathered so far, now move surprisingly fast to their destined goal. The poet is equally hurried in his treatment. The audience is treated successively to a series of surprises, and with an apprehensive heart the audience watch breathlessly each successive development. The gem of reunion is suddenly lost being carried away by a vulture. With equal surprise it is recovered by an arrow discharged by an unknown hand. The shooter turns out to be the king's son. The wondering king is once more surprised by the arrival of a Tāpasī along with the boy. Hardly his exultation is over when Urvaśī declares the termination of her stay with the king. The gloom is dispelled by the sudden arrival of Nārada with Indra's message of hope. Thus the story concludes with a happy end. The audience are pleased with the happy surprises and the divine dispensation of the poetic justice.

The act reveals the refined traits of characters. Urvaśī is now cured of her jealousy. Even in her happiest moment she thinks of her rival. (cf. एहि वत्स ज्येष्ठमातरमभिवन्दस्व ।) Dr. Keith condemns her for the singular lack of maternal affection which induces her to abandon forthwith her child rather than lose her husband. Her excessive attachment to her husband which would not tolerate separation from him led her to abandon her child, but she took care to commit it to the loving care of her friend Satyavatī and thus the boy's proper upbringing was ensured. Through her divine powers she must have anxiously watched the growth of her child. This dereliction should rather be ascribed to Urvaśī before her transformation.

The king is cured of his earthly passion. He shows submission to the divine command and prepares himself to retire to

the forest. (cf. विचरितमृगयूथान्याश्रयिष्ये वनानि ।) The critics regard Indra's intervention as unnatural. But is not Indra bound to help his friend and ally ? His favour may be unexpected but not unnatural. Keith remarks that the incident of the boy Āyus is forced and the ending of the drama ineffective and flat. But he forgets the noble ideals of the poet. The poet believed that a woman's love can never be perfect and unselfish, unless it is blessed with children. A child is at once the fulfilment and a promise of life and love. Passion is sanctified in the home when it deserves divine blessings which alone make it permanent. Life is love, says Kālidāsa, and love is eternal. Life too should then be eternal. But just like love, life on the terrestrial globe is not consummated until service is rendered to the humanity or the divinity. The king has discharged both the services; hence his love and life are made permanent by the divinity.

APPENDIX — C

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SLOKAS

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परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।	
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भुवमधिपतिर्बालावस्थोऽप्यलं परिरक्षितुं	
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Appendix — D

(Some important sentences, besides the Subhāṣitas.)

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उपकृतं खलु दानवैः ।	9
नेयं तपस्विनः सृष्टिर्भवितुमर्हति ।	9
हन्त दत्तफलो मे विषमावतारः ।	11
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इदं खलु लग्ना दुर्मोचनीयेव मम प्रतिभाति ।	16
कृतं मया भेदनं भर्तुं रहस्यदुर्गस्य ।	21
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दुरागतमिदानीं संवृत्तम् ।	45
युज्यत आत्मानः सौभाग्यं प्रच्छादयितुम् ।	46
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ननु पश्य आश्वासितः पिशाचोऽपि भोजनेन ।	46
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अहो शल्यं मे हृदयादपनीतमिव ।	118

Important stanzas

Act I— 1, 4, 7, 8, 11, 18.

Act II— 1, 7, 10, 11, 18, 20, 23.

Act III— 1, 2, 6, 7, 15, 19, 20.

Act IV— 1, 2, 4, 7, 10, 15, 20, 22, 25, 28, 34, 38, 43.

Act V— 8, 9, 16, 17, 18, 19, 21, 22 24.

Appendix — E

मत्स्यपुराणे चतुर्विंशतितमोऽध्यायः ।

इलोदरं च धर्मिष्ठं बुधः पुत्रमजीजनत् । अश्वमेधशतं साग्रमकरोद्यः स्वतेजसा ।
 पुरुरवा इति ख्यातः सर्वलोकनमस्कृतः ॥ अहन्यहनि देवेन्द्रं द्रष्टुं याति स राजराट् ।
 कदाचिदारुह्य रथं दक्षिणाश्वरचारिणम् ॥ सार्धैर्मर्केण सोऽपश्यन्नीयमानामथाम्बरे ।
 केशिना दानवेन्द्रेण चित्रलेखामथोर्वशीम् ॥ तं विनिर्जित्य समरे विविधायु-
 धपाणिना । बुधपुत्रेण वायव्यमुखं मुक्त्वा यशोर्थिना ॥ तथा शक्तोऽपि समरे येन
 चैव विनिर्जितः । मित्रत्वमगमद्देवैर्देवाविन्द्राय चोर्वशीम् ॥ ततः प्रभृति मित्रत्व-
 मगमत्पाकशासनः । लक्ष्मीस्वयंवरं नाम भरतेन प्रवर्तितम् । मेनकामुर्वशीं रम्भां
 नृत्यतेति तदादिशत् ॥ नमर्त सलयं तत्र लक्ष्मीरूपेण चोर्वशी । सा पुरुरवसं दृष्ट्वा
 नृत्यन्ती कामपीडिता ॥ विस्मृताभिनयं सर्वं यत्पुरा भरतोदितम् । शशाप भरतः
 क्रोधाद्वियोगादस्य भूतले ॥ पञ्चपञ्चाशदब्दानि लता सूक्ष्मा भविष्यसि । पुरुरवाः
 पिशाचत्वं तत्रैवानुभविष्यति ॥ ततस्तमुर्वशी गत्वा भर्तारमकरोच्चिरम् । शापान्ते
 भरतस्याय उर्वशी बुधसुनुतः ॥ अजीजनत् सुतानष्टौ नामतस्तान्निबोधत । आयुर्दृढा-
 युरश्चायुर्धनं पुत्रैश्चैव सुतैः ॥ शुचिचित्तः शशापुत्रं सर्वं दिव्यलोकजसः ॥

APPENDIX—F

Important Words Annotated.

(The figures after the words refer to pages in the Notes.)

अक्षिदुःखित	१०२	उपत्यका	१७२	त्रिगत	१७३
अग्निशुद्ध	१९०	उपस्थान	२४९	त्रिदश	२५
अग्निशरण	१०४	उपवासनियमा	१३३	त्रोटक	८
आत्रि	२०४	उपाध्याय	१०५	दम्पती	२०१
अनप्सरा	२३	उपायन	९३	दम्य	२००
अनङ्ग	६७	उष्णालु	१०२	दस्यु	१८९
अपटीक्षेप	१३	औदरिक	१२०	दक्षिणनायक	६४
अपहस्तित	७३	औपहारिक	१२९	दाक्षिण्य	६४
अपक्षलोप	११६	कञ्चुकिन्	११३	दान	१७२
अपराजिता	७३	कवचहर	१९६	दिव्यरस	६३
अपवार्थ	२९	कमलनालायमान	८२	दुरागत	९५
अप्सरस्	११	कामिन्	६४	दुर्ललित	६९
अप्सरःकामुक	९३	किराती	१८८	दूति	८६
अभिक्रुद्ध	१०८	कुररी	९	देवी	४९
अभिनय	८८	कुलपर्वत	६६	देवीशब्द	१३०
अभिषेक	१०२	कौलीन	९३	द्रष्टुमनाः	८८
अभिसारिका	१२४	क्रिया	९	द्विजातीनां राजा	१२०
अर्थान्तरन्यास	१६५	कृतोपचार	८४	द्वितीयाश्रम	१९६
अर्थ	२०९	गन्धद्विप	२००	धैर्य	१०१
अवाप्स्यः	१७०	गन्धमादन	१४९	नरसख	१०
अष्टरस	८७	गर्ववृत्ति	१३०	नागरिक	८०
असुर	१४	धर्मान्तशंसि	१७६	नाटक	७
अहल्याकामुक	७०	चातकत्रत	६३	नान्दी	४
अहोरात्र	१५१	चारण	३८	निक्षेप	५९
अङ्कुरित	३४	च्यवन	१९२	नियोग	८९
आकाशभाषित	१६३	जनान्तिक	४०, ९६	निमन्त्रणिक	४९
आचार	८६	जयोदाहरण	३८	नियताति	१५२
आर्यपुत्र	९५	जात	१९३	निभृतैः	११८
आलोकान्त	५३	जातकर्म	१९४	निःश्रेयस	४
आह्निक	१७०	छिन्नहस्त	१३५	निर्वहणसन्धि	१९९
उदाहरण	८३	तमोवृत्ति	५४	निर्वाण	१४४
उन्माद	१५४	निरुक्तविणी	७४	नेपथ्य	५

नैमिष	१९१	प्रस्तावना	११	रोदसी	
नैश	२४	प्रहरण	१५	लक्ष्मीस्वयंवर	१०६
पञ्चबाण	६६	प्राप्त्याशा	११२	लोकपाल	८८
पञ्चविधाभ्यवहार	६०	प्रावृषेण्य	१५६	लोत्र	९६
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परिच्छद	१५८	प्रेक्षण	१०४	वायव्यास्त्र	४३
पर्वन्	१७३	वन्दीग्राहम्	१५	विदूषक	४८
पाकशासन	२०५	त्रादरायणसम्बन्ध	१६७	विधान	१९४
पाथेय	१६५	बाध्यायते	१९३	वियोगदुःख	१०
धारिपार्थिक	६	बोधन	२०४	विष्कम्भक	१०९
पितुर्मध्यमं पदम्	४४	ब्रह्मबन्धु	५०	वेदान्त	२
पित्तोपशमन	९७	भद्रपीठ	२०३	वैतालिक	५३
पिशाच	९७	भरत	८७	शतक्रतु	३७
पुरोवात	१६०	भरतवाक्य	२०६	शाखामृग	१९५
पुरंदर	१९७	मवितव्यता	१०७	शिखरिणी	१२७
पुरोभागिनी	१३९	भागीरथी	७४	शिखावन्धन	७३
पुष्पाकर	२०८	भूमिका	१०७	शून्यहृदय	५०
पुष्पन्	१८८	मघवत्	१७	सत्र	१९१
पूर्वरङ्ग	१	मदनदूति	१६२	समय	१५०, १८२
पूर्वाश्रम	१९६	मनसिश्य	१२३	सङ्गीतव्यापार	५१
पौलोमी	१९७	मनःसङ्ग	४१	सन्ध्यामङ्गल	११५
प्रणयिन्	८	मरुत्वत्	३८	संवृताकार	१२९
प्राणिधान	१४९	मलयवात	६६	सप्रत्याश	१२३
प्रतिग्राहित	१०५	महासेन	२०५	सर्वाङ्गीण	१२६
प्रतिष्ठान	७४	मानुष्य	७६	सहस्राक्ष	८७
प्रत्यर्थिन्	८९	मान	११४	साम	९८
प्रत्यादेश	१५	मारिष	५	सूर्याचन्द्रमसौ	१६७
प्रभाव	२५	मानस	१६४	सूत्रधार	५
प्रतीपालङ्कार	६३	मुक्तकल्प	१२४	सोमादेकान्तर	१६
प्रमदवन	६३	मृगचारिन्	१७९	स्फुटमान	४९
प्रयोगातिशय	११	मृगतृष्णिका	५२	स्मरयति	१५८
प्रवेशक	५५	यवनी	१८८	स्वगत	२६
प्रवृत्ति	१६०	रथाङ्गनामन्	१६७	स्वहस्त	८३, ९५
प्रसाधनविधि	६२	राजर्षि	१७	हरचूडा	१२१

APPENDIX — G

CORRIGENDA

* (Orthographical errors in the Text and obvious misprints in the Notes are omitted.)

PAGE	LINE	CORRECT	PAGE	LINE	CORRECT
Text and Translation.			५८	११	जाणाहि
४	७	पच्चादेसो	६६	१०	आर्यपुत्र
४	१०	गहिदा	७७	९	failed
५	१३	जघा°	७८	२	उदउम्मुहस्स
६	७	°संपराओ	८१	६	हृष्टा
६	८	आणाविअ	८८	११	पृच्छामि
१०	१४	पिन्नइव्व	९३	११	repentant
१७	६	Wonder	९६ १५		ruddied
१८	७	°Praticchanda	१०५	१५	vulture
१९	१२	भिच्वा	११०	७	mayst
२३	२	जिह्वा	११९	१५	mayst
२५	११	वण°	"	१६	mayst
२७	४	reddish	१२०	१	mayst
२८	१०	उम्मत्तआ	Introduction		
२८	२	of	1	25	rhapsodious
३१	११	जाणिस्सामो	4	1	discovered
३२	१३	पथ्थीअमाणा	5	28	लोलापाङ्गै°
३४	१२	होदुं	5	32	blest
३६	१	अमुणिआ	12	14	epic
४२	१९	reported to	13	16	dictum
४५	७	Peacock	13	31	Purūravas
४६	५	°समर्थे	16	3	first
५०	४	वट्टमाणाए	16	7	forgetting
५५	४	°रेईअमाणं	18	29	irrelevances
			26	6	Construction
			36	22	°नतं

APPENDIX - H

(Some remarks on the characterisation of Urvasī)

"Kālidāsa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon, and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless, universal. I know of no poet, unless it be Shakespeare, who has given the world a group of heroines so individual yet so universal; heroines as true, as brave as are Indumatī, Sitā, Pārvatī the Yakṣa's bride and Śakuntalā." (Ryder)

"The Vikramorvaśīya deals with love of a recognised courtesan, who accidentally meets a brave warrior, characteristically captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly hetaira knows so well. With remarkable skill and insight Kālidāsa gives us here the true picture of a courtesan's affection, how of her own accord she makes bold advances to her lover, how in their very first meeting she sits quite close to the king so much as evoke from the Vidūṣaka a humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indissoluble and extra-ordinary hold that the hetaira has secured on Purūravas is so complete that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest, piteously crying out to his beloved, the poet seems to teach us the lesson that the passion for a courtesan ends in misery." (A. B. Gajendragadkar)

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